

**A CEFR-BASED COMPARATIVE EVALUATION OF *SPEAKOUT*,
ENGLISH FILE AND *FACE TO FACE* INTERMEDIATE
COURSEBOOKS IN TERMS OF WRITING ACTIVITIES**

Ebru KARABIÇAK

211113105

MASTER OF ARTS THESIS

Department of Foreign Languages Education
English Language Teaching Programme with Thesis
Advisor: Assoc. Prof. Dr. Abdullah Nejat TÖNGÜR

İstanbul
T.C. Maltepe University
Graduate School
November, 2024

**A CEFR-BASED COMPARATIVE EVALUATION OF *SPEAKOUT*,
ENGLISH FILE AND *FACE TO FACE* INTERMEDIATE
COURSEBOOKS IN TERMS OF WRITING ACTIVITIES**

Ebru KARABIÇAK

211113105

ORCID: 0009-0000-3054-6280

MASTER OF ARTS THESIS

Department of Foreign Languages Education

English Language Teaching Programme with Thesis

Advisor: Assoc. Prof. Dr. Abdullah Nejat TÖNGÜR

İstanbul

T.C. Maltepe University

Graduate School

November, 2024



JÜRİ VE ENSTİTÜ ONAYI

EBRU KARABIÇAK'ın "Speakout, English file ve face to face orta düzey ders kitaplarının yazma etkinlikleri açısından CEFR temelli karşılaştırmalı değerlendirilmesi" başlıklı tezi 27.11.2024 tarihinde aşağıdaki jüri tarafından değerlendirilerek "Maltepe Üniversitesi Lisansüstü Eğitim ve Öğretim Yönetmeliği" nin ilgili maddeleri uyarınca Yabancı Diller Eğitimi Anabilim Dalı Yüksek Lisans/Doktora/Sanatta Yeterlik tezi oy birliğiyle/oy çokluğuyla, başarılı/başarısız olarak kabul edilmiştir.

	Unvanı, Adı ve Soyadı	İmza
Üye (Tez Danışmanı)	Doç. Dr. Nejat TÖNGÜR Maltepe Üniversitesi
Üye	Dr.Öğr.Üyesi Bora ARGAN Maltepe Üniversitesi
Üye	Prof. Dr. Aslı Özlem TARAKÇIOĞLU Hacı Bayram Üniversitesi

Enstitü Müdürü

ETİK İLKE VE KURALLARA UYUM BEYANI

Bu belge, Yükseköğretim Kurulu tarafından 19.01.2021 tarihli “Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge” ile bildirilen 6689 Sayılı Kişisel Verilerin Korunması Kanunu kapsamında gizlenmiştir.



DEDICATION

First of all, I would like to thank my thesis advisor, Assoc. Prof. Dr. A. Nejat TÖNGÜR for his guidance and encouragement. It would not have been possible for me to complete this thesis without his valuable contributions and wisdom. Throughout my thesis writing process, he never lost faith in me and stood by my side, even when I lost faith in myself. I also would like to thank Prof. Dr. Aysu Aryel Erden, Assist. Prof. Dr. Hakan Dilman and Assist. Prof. Dr. Murat Özüdođru for their valuable contribution and efforts in my master courses.

I would like to thank my mother Gülcan Karabiçak, who has always been there for me and supported me under all circumstances and has been my source of inspiration by making all kinds of sacrifices throughout this process, my brother Erdi Karabiçak, who has never stopped being a friend and encouraged me to pursue my master's degree and always cheered me up. Last but not least, I would like to thank my father İzzet Karabiçak, whose presence I always felt even though he is no longer with us and my cat, who was a constant source of peace and companionship during the long hours of writing. Your presence made this process more bearable.

Ebru KARABIÇAK

November, 2024

ÖZET

***SPEAKOUT, ENGLISH FILE VE FACE TO FACE* ORTA DÜZEY DERS KİTAPLARININ YAZMA ETKİNLİKLERİ AÇISINDAN CEFR TEMELLİ KARŞILAŞTIRMALI DEĞERLENDİRMESİ**

Ebru Karabıçak

Yabancı Diller Eğitimi Anabilim Dalı

İngiliz Dili Eğitimi Tezli Yüksek Lisans Programı

Danışman: Doç. Dr. Abdullah Nejat Töngür

Maltepe Üniversitesi Lisansüstü Eğitim Enstitüsü, 2024

Bu çalışma Türkiye’de ve birçok farklı ülkede İngilizce öğretmek amacıyla kullanılan orta seviyedeki *Face to Face*, *English File* ve *Speakout* isimli üç ders kitabını Avrupa Dilleri Ortak Çerçeve Programının yazma üretimi becerisinin kriterlerine göre incelemiştir. Çalışma *Face to Face*, *English File* ve *Speakout* adlı ders kitaplarında yer alan yazma aktivitelerinin ne ölçüde Avrupa Dilleri Ortak Çerçeve Programı tarafından tanımlanan yazılı üretim kriterlerine göre tasarlandığını ve aynı zamanda bu üç kitabın Avrupa Dilleri Ortak Çerçeve Programının yazma becerisi kriterleri açısından nasıl benzerlikler ve farklılık gösterdiğini ortaya çıkarmayı da amaçlamaktadır. Verileri toplamak için nitel araştırma yöntemi olan içerik analizi kullanılmıştır ve veriler analiz edilip tablolaştırılmıştır. Yazma etkinlikleri ünite ünite tarandıktan sonra, ilgili tüm ifadeler Avrupa Dilleri Ortak Çerçeve Programında belirtilen yazılı üretim becerisi ölçütleri olan ‘genel yazılı üretim’, ‘yaratıcı yazma’, ‘raporlar ve denemeler’ altında kategorize edilmiş ve Microsoft Word’e kaydedilmiştir. Araştırmanın sonucuna göre, her üç ders kitabının Avrupa Dilleri Ortak Çerçeve Programının yazma üretimi kriterleri dikkate alınarak tasarlandığı fakat farklı dağılımlar gösterdiği ortaya çıkmıştır. Ancak *Speakout* ders kitabının daha dengeli ve homojen bir dağılım gösterdiği ardından *Face to Face* ve *English File* ders kitaplarının takip ettiği tespit edilmiştir.

Anahtar Sözcükler: 1. Ders kitabı, 2. Ders kitabı değerlendirmesi, 3. Avrupa Ortak Dil Referans Çerçevesi, 4. Yazılı üretim

ABSTRACT

A CEFR-BASED COMPARATIVE EVALUATION OF *SPEAKOUT, ENGLISH FILE* AND *FACE TO FACE* INTERMEDIATE COURSEBOOKS IN TERMS OF WRITING ACTIVITIES

Ebru Karabiçak

Department of Foreign Language Education

English Language Teaching Master's Programme with Thesis

Thesis Advisor: Assoc. Prof. Dr. Abdullah Nejat Töngür

Maltepe University Graduate School, 2024

This study evaluated three intermediate level coursebooks, *Face to Face*, *English File* and *Speakout*, which are used for teaching English in Türkiye and in many other countries, according to the intermediate level criteria of the written production skill of the Common European Framework of Reference for Languages. The study also aims to find out to what extent the writing activities in *Face to Face*, *English File* and *Speakout* coursebooks are designed according to the criteria for written production defined by the Common European Framework of Reference for Languages, as well as how these three coursebooks are similar and different in terms of the writing skill criteria of the Common European Framework of Reference for Languages. In this comparative study, content analysis, a qualitative research method, was used to collect data. The collected data were then analyzed and presented in tables. After scanning the writing activities unit by unit, all relevant expressions were categorized under the criteria of written production skill specified in the Common European Framework of Reference for Languages, namely ‘overall written production’, ‘creative writing’, ‘reports and essays’ and saved in Microsoft Word. According to the results of the study, it was found that all three coursebooks were designed by taking into account the writing production criteria of the Common European Framework of Reference for Languages, yet they displayed different distributions. However, it was found that *Speakout* coursebook showed a more balanced and homogeneous distribution, followed by *Face to Face* and *English File*.

Keywords: 1. Coursebook, 2. Coursebook evaluation, 3. Common European Framework of Reference for Languages, 4. Written production

GENİŞLETİLMİŞ ÖZET

***SPEAKOUT, ENGLISH FILE VE FACE TO FACE* ORTA DÜZEY DERS KİTAPLARININ YAZMA ETKİNLİKLERİ AÇISINDAN CEFR TEMELLİ KARŞILAŞTIRMALI DEĞERLENDİRMESİ**

Bu çalışma, Türkiye’de ve çeşitli ülkelerde İngilizce öğretiminde yaygın olarak kullanılan *Face to Face, English File ve Speakout* adlı üç orta seviye ders kitabını, Avrupa Dilleri Ortak Çerçeve Programının yazılı üretim becerisi kriterlerine göre incelemeyi amaçlamaktadır. Bu bağlamda çalışmanın temel amacı, *Face to Face, English File ve Speakout* adlı ders kitaplarında yer alan yazma aktivitelerinin ne ölçüde Avrupa Dilleri Ortak Çerçeve Programı tarafından tanımlanan yazılı üretim kriterlerine tasarlandığını ve aynı zamanda bu üç kitabın Avrupa Dilleri Ortak Çerçeve Programının yazma becerisi kriterleri açısından nasıl benzerlikler ve farklılık gösterdiğini ortaya koymayı amaçlamaktadır. İngilizce öğretiminde Avrupa Dilleri Ortak Çerçeve Programına uygunluğun ne kadar önemli olduğu göz önünde bulundurulduğunda, bu çalışma, öğretmenlere ve materyal geliştiricilere ders kitabı seçimi ve geliştirme sürecinde rehberlik etmeyi de amaçlamaktadır.

Araştırma, nitel araştırma yöntemlerinden biri olan içerik analizi yöntemi kullanılarak gerçekleştirilmiştir. Bu kapsamda, çalışmada yer verilmiş olan orta seviyedeki *Face to Face, English File ve Speakout* ders kitapları ayrı ayrı taranmıştır. Üç ders kitabının yazma aktiviteleri tarandıktan sonra ünite başına düşen yazma aktivitesi sayısı belirlenmiştir ve aynı zamanda yazma aktivitelerinin öğrencilerden ne istediği ve nasıl yönergeler verdiği detaylıca açıklanmıştır. Bu bulgular, Avrupa Dilleri Ortak Çerçeve programında tanımlanmış ‘genel yazılı üretim’, ‘yaratıcı yazma’, ‘raporlar ve denemeler’ başlıkları altındaki kriterlerle karşılaştırılmış ve kategorize edilmiştir. Bu süreç, üç ders kitabının ilgili kriterleri nasıl ve ne ölçüde karşıladığına dair genel bir çerçeve sunmayı amaçlamaktadır. Bu süreç, yazma aktivitelerinin Avrupa Dilleri Ortak Çerçeve Programına uygunluk düzeylerini ve bu uygunluğun kitaplar arasındaki dağılımını ortaya koymak amacıyla sistematik bir yaklaşımla yürütülmüştür.

Çalışmanın sonucu, her üç ders kitabının da yazılı üretim kriterlerini dikkate alınarak yazma aktiviteleri dahil ettiği ancak bu kriterlerin kitaplar arasında farklı dağılımlar gösterdiğini ortaya koymuştur. *Speakout* ders kitabının, Avrupa Dilleri Ortak Çerçeve Programının kriterlerini diğer iki ders kitabına göre daha iyi karşıladığı ve aktivite dağılımının ise daha dengeli ve homojen olduğu ortaya çıkmıştır. Öte yandan verilen toplam yazma aktivitesi sayısı da diğer iki ders kitabına göre fazladır. *Speakout* ders kitabında ünite başı iki yazma aktivitesi dahil etmişken *Face to Face* ders kitabında her ünite için bir yazma aktivitesi dahil etmiştir. *English File* ders kitabı ise oldukça heterojen bir aktivite dağılımına sahiptir. Bazı üniteler iki yazma aktivitesi dahil etmişken kimileri ise bir tane dahil etmiştir ve hatta bazı ünitelerde yazma aktivitesi bulunmamaktadır. *English File* ve *Face to Face* büyük oranda ‘genel yazılı üretim’ kriterini karşılayan yazma aktiviteleri dahil etmiştir ancak ‘yaratıcı yazma’ ve ‘raporlar ve denemeler’ başlıkları altındaki kriterler yeterince karşılanmamıştır. Öte yandan, diğer ders kitaplarıyla karşılaştırıldığında, *Speakout* ders kitabı hem ‘yaratıcı yazma’ hem de raporlar ve denemeler’ ölçütlerini karşılayan en fazla yazma etkinliğini içermektedir. Bu sebeple her ne kadar üç ders kitabı da belli ölçülere daha kadar Avrupa Dilleri Ortak Çerçeve Programı yazılı üretim becerisi kriterlerini karşılasa da *Speakout* ders kitabı diğerlerine göre bu anlamda daha başarılı olmuştur ve *Speakout* kitabını *Face to Face* ve *English File* kitabı takip etmektedir.

TABLE OF CONTENTS

JÜRİ VE ENSTİTÜ ONAYI	ii
ETİK İLKE VE KURALLARA UYUM BEYANI	iii
DEDICATION	iv
ÖZET	v
ABSTRACT	vi
GENİŞLETİLMİŞ ÖZET	vii
TABLE OF CONTENTS	ix
LIST OF TABLES	xi
ABBREVIATIONS	xii
CHAPTER 1. INTRODUCTION	1
1.1 Statement of the Problem	1
1.2 Aim of the Study	2
1.3 Significance of the Study	2
1.4 Limitations	3
1.5 Keywords and Identification	4
CHAPTER 2. LITERATURE REVIEW	5
2.1 Introduction	5
2.2 Coursebooks in English Language Teaching	5
2.3 The Common European Framework of Reference for Languages (CEFR)	11
2.4 Coursebook Evaluations with CEFR	15

CHAPTER 3. METHODOLOGY	23
3.1 Research Design	23
3.2 Setting and Participants	24
3.3 Data Collection	24
3.4 Data Analysis	27
CHAPTER 4. FINDINGS AND DISCUSSION	31
4.1 Findings	31
4.1.1 The findings of Speakout intermediate coursebook	31
4.1.2 The findings of English File intermediate coursebook	37
4.1.3 The findings of Face to Face intermediate coursebook	43
4.2 Discussion	48
4.2.1 Discussion of the findings of the first research question	49
4.2.2 Discussion of the findings of the second research question	52
CHAPTER 5. CONCLUSION AND SUGGESTIONS	58
REFERENCES	61
APPENDIX.....	67
Appendix 1. CEFR Written Production Criteria.....	67
Appendix 2. CEFR Creative Writing Criteria	68
Appendix 3. CEFR Reports and Essays Criteria	69
CURRICULUM VITAE.....	70

LIST OF TABLES

Table 1. The Information About Evaluated Coursebooks	25
Table 2. The distribution and frequencies by units under overall written production, creative writing and reports and essays in <i>Speakout</i> (2022).....	37
Table 3. The distribution and frequencies by units under overall written production, creative writing and reports and essays <i>English File</i> (2019).....	42
Table 4. The distribution and frequencies by units under overall written production, creative writing and reports and essays in <i>Face to Face</i> (2006).....	47
Table 5. The distribution and frequencies by units under overall written production, creative writing, and reports and essays in <i>Speakout</i> (2022), <i>English File</i> (2019), and <i>Face to Face</i> (2006).....	48

ABBREVIATIONS

ELT : English Language Teaching

CEFR : Common European Framework of Reference for Languages

EFL : English as a Foreign Language



CHAPTER 1. INTRODUCTION

This chapter sheds light on the problem this study attempts to address. The purpose and the significance of the study are explained in detail. The aspects that make this study different from previous studies and the importance of the study are explained. The limitations of the study are mentioned to be taken into account in future research. Ultimately, operational definitions are given to facilitate a better grasp of the components of the study.

1.1 Statement of the Problem

Language proficiency is a vital skill in today's interconnected and globalized world. In order to improve language skills, coursebooks play an important role by providing structured content, exercises and activities. According to Tomlinson (2012), coursebooks are frequently utilized in the teaching of foreign and second languages due to their portability, time-saving features, affordability and potential to meet a range of teaching requirements in a single resource.

Since coursebooks are important for English language teaching (ELT), evaluation of coursebooks is strongly required by a number of scholars. Cunningsworth (1995) emphasized that coursebook materials should be subjected to a meticulous evaluation process and assessed for their compatibility with the aims, objectives, procedures and values of a particular teaching course. In this way, it becomes clear to what extent the coursebooks meet the expectations of students and teachers so that books that do not meet the educational requirements can be eliminated. Additionally, by evaluating coursebooks in a comprehensive way, teachers and institutions can gain a more subtle understanding of their strengths and weaknesses which is essential to enhance English language teaching strategies.

Kayapınar (2009) underlined the scarcity of coursebook assessment and emphasized its importance for both students and teachers. Although curricula, students and coursebooks are evaluated according to various criteria of the Common European Framework of Languages (CEFR) over the years, it can be argued that writing skill has not been in a significant way within the context of the CEFR.

There are a few studies on writing skills based on CEFR criteria and even fewer studies focused on written production skills particularly at the intermediate level. Due to the limited number of studies in the literature, there appears to be a need for further research into the evaluation of coursebooks based on CEFR written production criteria.

1.2 Aim of the Study

The purpose of this study is to evaluate whether writing activities in the intermediate level coursebooks *Face to Face*, *English File* and *Speakout* are in line with the criteria for written production specified in the Common European Framework of Reference for Languages (CEFR). By analysing and comparing these coursebooks, this study aims to identify similarities and differences in their approaches to teaching written production skills in accordance with the CEFR guidelines and how these coursebooks comply with the CEFR criteria for written production and how they differ from each other in this respect. In this regard, the following research questions are asked:

- 1) To what extent are the writing activities in the coursebooks *Face to Face*, *English File*, and *Speakout* intermediate level designed according to the written production criteria defined in CEFR?
- 2) How do *Face to Face*, *English File*, and *Speakout* compare and contrast in terms of CEFR's written production criteria?

1.3 Significance of the Study

This study aims to underline the importance of evaluating English language teaching coursebooks based on the CEFR's criteria. Although there are many different criteria for evaluating coursebooks, CEFR has become an internationally recognized framework for evaluating language proficiency, setting learning objectives, promoting communication among educators, institutions and students. Therefore, it is critical that coursebooks used for language teaching purposes should follow CEFR and take into account any weaknesses based on its criteria in the light of recent changes.

Even though many coursebooks for teaching English have been evaluated, a review of the literature revealed that English as a foreign language coursebooks have not been compared in terms of written production skills in accordance with CEFR criteria. Coursebooks analyzed in this study are *Face to Face* (2006), *English File* (2019) and *Speakout* (2022). Moreover, the number of studies on the three intermediate level coursebooks *Face to Face*, *English File* and *Speakout* is quite limited. These time periods show the extent to which the writing criteria of the CEFR were taken into account in coursebooks written at different periods and how they were reflected in teaching materials. By evaluating writing activities based on written production criteria in three English foreign language coursebooks, the present study intends to fill a gap in the literature and provide helpful insights into how well these coursebooks are suited to meet the specific educational requirements of students.

1.4 Limitations

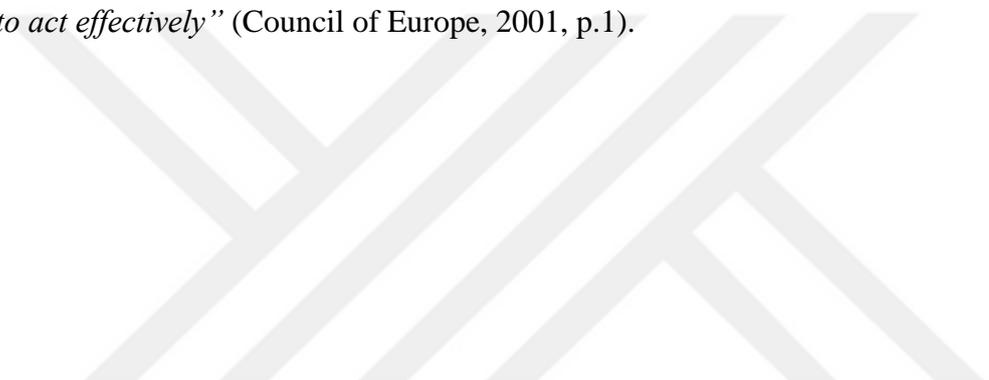
There are several limitations of this study that should be considered when analyzing the findings. First, the study is limited to a specific scope and it focuses on three English foreign language coursebooks: *Face to Face*, *English File* and *Speakout* which are all designed for the intermediate level. It does not address other levels, coursebooks and language skills such as speaking, listening, or reading which are equally important for the development of language competence.

The second limitation of the study is the lack of observation of the practical implementation of these coursebooks, as the study was primarily intended to provide a comparative analysis of coursebook writing activities and their alignment with CEFR standards. While the study provides information on whether the coursebooks are designed according to the CEFR, it does not provide a comprehensive observation of the practical classroom application of these materials or the actual learning experiences of students and teachers. Recognizing these limitations is considered crucial for evaluating the contributions of the study and for considering studies in the fields of English language teaching and coursebook evaluation.

1.5 Keywords and Identification

Written Production: Written production is defined as *“activities the language user as writer produces a written text which is received by a readership of one or more readers”* (Council of Europe, 2001, p.61).

CEFR: Common European Framework of Reference for Languages (CEFR) is defined as *“a guideline that provides a common basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe. It describes in a comprehensive way what language learners have to learn to do in order to use a language for communication and what knowledge and skills they have to develop so as to be able to act effectively”* (Council of Europe, 2001, p.1).



CHAPTER 2. LITERATURE REVIEW

2.1 Introduction

This chapter provides background information on the role, importance, advantages and disadvantages of coursebooks in English language teaching and provides information on the importance, purpose, level definitions and brief history of the CEFR, which forms the basis of this study. In addition, previous studies on coursebook evaluation according to CEFR criteria for the same and different skills are presented in detail.

2.2 Coursebooks in English Language Teaching

In English, there are two words that are quite similar in meaning and are widely used when referring to the same thing: textbook and coursebook. According to the Cambridge Dictionary (n.d.), “*a coursebook is a book used regularly by learners when they do a particular course of study*”. The Oxford Advanced Learner's Dictionary (n.d.), defines it as “*a book for studying from and regularly used while undertaking a particular course of study*”. On the other hand, a textbook is defined as “*a book that contains detailed information about a subject for people who are studying that subject*” (Cambridge Dictionary, n.d.) and “*a book that teaches a particular subject and that is used especially in schools and colleges*” (Oxford Online Dictionary, n.d.). The given definitions make it difficult to determine which term is more suited and there are inconsistencies in the use of the term. However, there is an inclination towards the use of the term coursebook. To achieve consistency, the term coursebook is used in the study.

There has always been a debate on the importance, usefulness and role of coursebooks in ELT classrooms (Allwright, 1981; Harmer, 2007). According to Reid et al. (2014) English language teaching coursebooks are highly important for providing rich material through language, which is the basic underlying mechanism in which individuals make sense of the world and construct their thoughts. Additionally, O'Neill (1982) emphasized that coursebooks provide students with an opportunity to review what they have done, to return to those parts that they have not yet completed and also to refresh what has already been done, so no element of surprise remains in learners' expectations. Furthermore, the value of coursebooks lies in the practical aspects of providing well-presented and easy-

to-use materials, which teachers can only replace with a large financial and time investment. A properly designed coursebook offers opportunities for both teachers and students to improvise and adapt including spontaneous interactions in the classroom. O'Neill (1982) also believed that much of the material in a coursebook can be appropriate for learners' needs, even if it is not specifically designed for them. According to O'Neill (1982), almost all groups of learners of English have common needs and these are shared by various groups learning in different places, in different periods and under different circumstances. It is therefore important that coursebooks are designed to be accessible to a number of different learners regardless of their learning objectives and should also take into account the diversity of teachers and teaching styles. Ranalli (2003) agreed with O'Neill (1982) that language learners have common needs, so he proposed the use of a global coursebook to be used by learners of a specific level and age group anywhere in the world regardless of culture.

Even though Grant (1987) recognized that it is not always possible to limit coursebooks to a single category, he also attempted to create two broad categories of coursebooks based on some characteristics of them. These categories are traditional coursebooks and communicative coursebooks. Traditional coursebooks are characterized as books that try to enable students to learn language as a system. These coursebooks highlight the forms or patterns of language more than the communicative functions of language. As they focus on reading and writing activities, they allow use of the native language of the speaker to a considerable degree, underline the importance of accuracy and they have a very limited focus on the syllabus and examinations. Although traditional coursebooks are easier to use by teachers and students as well, the outcome of their use is that by the end of the studies students know the rules of the grammar, but are unable to use it. On the other hand, Grant (1987) stated that communicative coursebooks are intended to provide opportunities for students to use the language in the classroom as a sort of halfway house prior to real-life use (p.13).

Although communicative coursebooks are very diverse, according to Grant (1987), they should all have some common features. They should emphasize the communicative functions of language, focus on responding to learners' needs, emphasize the four language skills and a good balance between them, utilize the authentic language of

everyday life and foster working in groups or pairs. They should emphasize not only accuracy but also fluency (Grant, 1987, p.13). However, Grant (1987) acknowledged that some non-communicative activities may be useful to be adapted to students' learning styles or teachers' teaching styles. These activities suggested by Grant (1987) include dictation, grammar explanations, accuracy exercises such as gap-filling and sentence completion (p.15).

Similarly, Hutchinson and Torres (1994) emphasized the benefits of using coursebooks in ELT classrooms and stated that they can be a tool for supporting teachers and reviewing the previous units and a tool for guiding students through challenging learning processes. McGrath (2002) also advocated similar ideas and mentioned that a coursebook can provide both teachers and students with a framework for teaching and learning, methodological support and opportunities for review and preparation. Furthermore, most coursebooks provide a well-detailed and coherent syllabus, including detailed procedures for lessons and lesson plans, which can be an invaluable support for inexperienced teachers and save them a considerable amount of time. On the other hand, it provides a tool for language control and perception of progress for learners, as units are always completed step by step.

Although the use of coursebooks is promoted for a number of reasons, it is also possible that there may be drawbacks. Richards (1993) argued that the extensive use of coursebooks converts teaching into a profoundly controlled process that makes the teacher deskilled. If teachers rely heavily on coursebooks as their main and only source of teaching materials and they follow the pages and activities precisely, they become technicians whose sole responsibility is to teach materials that have been prepared by others. Over time it turns into a habit and teachers can lose their ability to plan and eventually they end up teaching their students the coursebook, not teaching them much (Richards, 1998, p.126). Cunningsworth (1995), similarly argued that relying on coursebooks too much is far from ideal because it minimizes *“the importance of the contributions that good teachers make to the learning process at all levels”* (p.10).

Furthermore, McGrath (2002) argued that the element of unpredictability is key in English as a Foreign Language (EFL) classrooms, but a typical coursebook includes units that follow the same format over and over again, which leads teachers to find themselves

practicing repetitive and similar activities every lesson and over time this takes away the sense of curiosity in students, so lessons become monotonous. When lessons become boring, the joy of learning that is supposed to inspire the classroom turns into tedious and endless school hours. It might cause more discipline problems and students can become increasingly disruptive and uncontrollable.

As McDonough and Shaw (1993) and McGrath (2002) pointed out, even if coursebooks are intended to be applicable to many students, teachers and contexts, none of them is perfect. As Prodromou (1990) stated every classroom contains mixed ability students and it is only the teacher who fully knows the needs, competencies, capacities, potentials and learning styles of his or her students (p.28). This is why, the same lesson should almost always to be taught differently to different classes (Grant, 1987).

As McDonough and Shaw (1993) and McGrath (2002) pointed out, no coursebook is perfect, hence selecting and evaluating teaching materials is a very important professional skill for EFL teachers and it needs to be developed on an ongoing basis. As Graves and Xu (2000) suggested, the first thing teachers should do when selecting a coursebook is to look closely at the coursebook with a critical eye, taking into account the objectives of the course. In other words, teachers must be able to get inside the coursebook, analyze the table of contents and engage in it to better understand how and why issues and structures are constructed as they are. By following this process, they will be able to distinguish which units will be appropriate and interesting for students and some activities in the coursebook can be used with no changes while others can be adapted. It will also enable teachers to identify material that should be excluded because it is monotonous, irrelevant, or not appropriate for the age or cultural background of their students (p.176).

Unlike Grant (1987) and Ranalli (2003), who advocate for a coursebook that meets the common needs of all students, regardless of culture, Acklam (1994) and McGrath (2002) emphasized the importance of considering cultural factors and adapting the coursebook to better suit the specific context and learners. and highlighted the importance of adapting coursebooks to the specific context of students. Kubota (2021) also argued that students are exposed to different perspectives through coursebooks and that coursebooks should reflect students' cultural and ethnic backgrounds. In this context, many studies have emphasized the importance of reflecting students' ethnic and cultural diversity and

introducing them to different voices, views and universal values (Derakhshan, 2018; Gebregeorgis, 2016; Shin et al., 2011).

McGrath (2002) first introduced the principle of localization, which means that “*adapting the material to confine within our country*” (p.74). Another one is the personalisation principle that supports modifying the material to meet students’ needs and interests. In addition to the principle of personalization, there is also the principle of individualization, which refers to modifying the material based on the interests and needs of students (McGrath, 2002, p.74). A next principle to consider is modernization, it suggests that the coursebooks should be updated with the most current topics. The final principle is simplification, which implies that the texts and tasks in coursebooks should be simple, easy to understand and easy to complete (McGrath, 2002, p.74).

According to Cunningsworth (1995), the evaluation process should be done before, during, and after the use of a coursebook, as it encompasses all stages and is a continuous process. This all depends on the circumstances and the purpose of the evaluation. Pre-use evaluation, which identifies potential future use, is the most widely known, but it is also the most difficult one because teachers have no experience prior to experiencing the coursebook. However, in-use evaluation can be used when considering whether a coursebook should be kept or replaced. The final type of coursebook evaluation, as Cunningsworth (1995) pointed out, is post-use evaluation, which offers a retrospective assessment that can be used to determine the strengths and weaknesses that have been revealed over a period of use and can be used to decide whether the same coursebook should be used in the longer term (p.15). These evaluation processes provide an important basis for emphasizing that coursebook selection should be based on needs assessment as part of course design.

Cunningsworth (1995) outlined four guidelines for material evaluation (p.15). According to the first guideline, coursebooks should address the needs of students. They should be in line with the aims and objectives of the language learning program. Instead of determining the outcome based on the coursebook, it is necessary to first define the objective of the course and only then select a coursebook that will contribute to the expected outcome. The second guideline is that coursebooks should be reflecting learners’ current level or future use of language. For this reason, course books should be carefully

selected to enable learners to use the language effectively for their own purposes (Cunningsworth, 1995, pp. 15-16). The course should have a clear sense of what learners need in order to use the language effectively in relevant situations. According to the third guideline, coursebooks should consider the needs of learners and they should encourage the learning process without being strict in their methodology. Coursebooks should also allow learners to use the learning styles that best work for them and give learners some options in how they learn. Coursebooks should also be challenging in order to motivate learners. This can be done by formative assessment which are designed to underline what learners know rather than what they do not know. The last guideline suggests that coursebooks should have a prominent role as a support for learning (Cunningsworth, 1995, p.16). Like teachers, coursebooks mediate between the target language and the learner (Cunningsworth, 1995, p.16).

Grant (1987) also defined a similar process to Cunningsworth's coursebook evaluation (1987) however focused primarily on the asking and answering of some questions. In fact, Grant (1987) related it to the process of buying a new coat, because the same questions can be asked about the coursebook and the coat. The questions are as follows: *“Does it fit?, If it fits, how well does it fit and how does it compare with others that also fit?, (Later!) Does it still fit? This question becomes relevant after you have had it for a time”* (Grant, 1987, pp. 118-119).

With these three questions in mind, Grant (1987) introduced three stages of coursebook evaluation as initial evaluation, detailed evaluation and in-use evaluation. Grant (1987) stated that initial evaluation is useful when teachers need to evaluate coursebooks in a short period of time and then decide if the coursebook is worth further examination. Since it is not so easy to evaluate a coursebook in a very short period of time, teachers should not evaluate books hastily (Grant, 1987, pp.119-120). Grant (1987) recommended applying the CATALYST test to see whether a coursebook is worthy of further consideration. The name of the test stands for the eight criteria by which one can decide whether a coursebook is suitable for one's classroom, and the name also symbolizes the role that a coursebook should play in the classroom like the catalyst in a chemistry laboratory (Grant, 1987, pp. 119-120). Each of the letters corresponds to a fundamental

question that teachers should ask themselves when evaluating a coursebook through the initial evaluation:

Communicative?- is the coursebook communicative? Aims?-Does it fit in with our aims and objectives? Teachable?- Does the course seem teachable? Available Add-ons?- Are there any useful additional materials such as teacher's book, tapes, workbooks, etc.? Level?- Does the level seem about right? Your impression? What is your overall impression of the course? Learner's interest?- Are your learners likely to find the book interesting? Tried and tested?- Has the course been tried and tested in real classrooms? One of the main criteria –cost – goes without saying. (Grant, 1987, p. 120)

A detailed evaluation is a step following the CATALYST test. This type of evaluation intends to compare the selected coursebook with other available coursebooks in terms of suitability for the course. The final stage of the evaluation process, in-use evaluation, implies the continuous re-evaluation of a coursebook during its use in order to see if it is useful in the classroom. This evaluation should be conducted in all situations, even if the teacher does not intend to change or replace the coursebook (Grant, 1987, p. 121).

As highlighted throughout this section, coursebooks have an important role in English language teaching and help teachers to organize their lessons. However, an excessive reliance on coursebooks may limit teachers' ability to practice creative teaching methods. In addition, this may cause lessons to become repetitive and boring, which can lead to a serious decrease in students' motivation to learn. To minimize these drawbacks, regular evaluation of the appropriateness of teaching materials is a critical step in an effective language teaching process. Initially, it is necessary to take into account whether the coursebook is in line with the objectives, its teachability and how it stimulates students' curiosity. In this way, the advantages of coursebooks can be maximized and at the same time the disadvantages can be minimized throughout the learning process.

2.3 The Common European Framework of Reference for Languages (CEFR)

Nowadays, language learning gained more significance with the development of technology and the increasing possibilities of communication. Each country has developed its own education system in line with its own way of life and culture and

language teaching has been developed in the same scope. However, countries' different perspectives on language teaching have led to various challenges. To put it in the simplest terms, a person learning a language may be considered a beginner by some while for others it may be considered pre-intermediate. In order to minimize these differences, it has become necessary to create a standardized and guiding framework. In this regard, the Council of Europe's long-term work on language teaching and learning has led to the development of the Common European Framework of Reference for Languages (CEFR).

The CEFR was first implemented in Europe in 1971 at a symposium on languages in adult education held in Switzerland (Little, 2006). The Council of Europe attempted to set curriculum requirements for different levels of language learning and proposed a threshold level that is widely accepted across Europe, followed by waystage and vantage levels (Council of Europe, 2002). Following the symposium there was a need to bring together the different levels and their guidelines to establish a coherent framework. The efforts of Dr. Brian North, Joseph Sheils, Daniel Coste and Dr. John Trim were highly valuable in the development of the framework (Council of Europe, 2002). A set of descriptors was developed with the help of 292 foreign language teachers from Switzerland and most of the descriptors were extracted from existing scales for assessing language proficiency levels (North, 1993).

After the CEFR was formally established as an international standard, it has aimed to continue the momentum provided by Council of Europe initiatives for education reform. Therefore, CEFR prioritized to further help language professionals to enhance the quality and efficiency of language learning and teaching. In addition to encouraging the teaching and learning of languages as a medium of communication, the CEFR introduced a new and uplifting image of the learner. By depicting the language user or learner as a social agent who engages in the learning process and participates in the social world, it aimed to represent a genuine change in both lesson planning and teaching, supporting learner participation and autonomy (Council of Europe, 2001, p. 22).

In addition to the CEFR's purpose of supporting language learning, teaching, and the learner, its action-oriented approach has led to a shift in the approach to curriculum design. They have started to prioritize needs analysis over progress (Council of Europe,

2001, p. 22). It emphasizes a proficiency perspective guided by can-do descriptors rather than a deficiency perspective focusing on what students have not yet acquired. The goal is to design curricula and courses based on real-world communicative needs, organized regarding real-life tasks and accompanied by can-do descriptors that convey goals to learners (Council of Europe, 2001, p. 22).

To have a greater understanding of the real-world implications of this method, it is important to examine the levels of the CEFR. These levels give teachers a well-organized framework for evaluating language proficiency at different levels. It enables teachers to set clear objectives and monitor student progress. According to CEFR's global scale six levels are intended to be a guide for learners. Levels are divided into three broad categories: Basic users (A1 and A2), Independent users (B1 and B2), and Proficient users (C1 and C2) (Council of Europe, 2001, p.32).

At the Breakthrough (A1) level, learners can complete simple tasks in language instead of using lexically organized phrases. At this level, learners should be able to interact in a very simple way, ask and answer very simple questions about themselves such as where they live, things they have and people they know and start and respond to simple sentences in case of a sudden need or on very familiar topics (Council of Europe, 2001, p. 24).

At the Waystage (A2) level, learners can understand sentences and commonly used terms about their immediate concerns, such as basic personal and family information, shopping, local geography and work. They can communicate in simple and everyday tasks that require a straightforward exchange of information on familiar and routine topics. They can describe their personal background, immediate environment and areas of immediate need with basic terms (Council of Europe, 2001, p. 24).

At the Threshold (B1) level, learners can understand the key concepts of clear standard information on familiar topics that they meet on a daily basis at work, school, or leisure. They can handle the majority of situations that may happen while traveling in a place where the language is spoken. They can write short, related text about topics that are familiar or of personal interest. They can describe experiences and events, dreams, hopes

and ambitions, as well as provide short reasons and explanations for their opinions and plans (Council of Europe, 2001, p. 24).

At the Vantage (B2) level, learners can understand the key ideas of complicated texts on both concrete and abstract issues, including technical debates in their field of specialization. They can communicate with fluency and spontaneity, enabling regular interaction with native speakers without pressure on either party. They can produce clear, detailed text on a variety of topics as well as expressing a point of view on a topical issue, including the positive and negative aspects of several options (Council of Europe, 2001, p. 24).

At the Effective Operational Proficiency (C1) level, learners can understand a variety of difficult, longer texts and recognize implicit meaning. They can express themselves fluently without restriction and without an apparent search for expressions. They can use language in a variety of contexts, including social, academic, and professional purposes. They can produce clear, well-structured, meticulous text on complex topics, demonstrating attentive use of organizational patterns, connections, and consistent devices (Council of Europe, 2001, p. 24).

At the Mastery (C2) level, learners can easily understand almost anything they hear or read. They can summarize information from several spoken and written sources, reconstructing arguments and accounts in a cohesive manner. They are able to express themselves genuinely, fluently and accurately distinguishing subtle nuances of meaning even in challenging contexts (Council of Europe, 2001, p. 24).

According to the CEFR, written production is the process of creating texts through the effective use of language. This process includes a wide range of writing, from everyday information and personal experiences to more complex writing on academic and professional topics. At B1 level, Overall Written Production focuses on being able to write simple, connected texts and to sequence thoughts and experiences on familiar topics, creative writing focuses on being able to tell stories, feelings, experiences in personal and creative expressions and to make simple comments about things such as movies and books. Reports and essays, on the other hand, focus on being able to write formal essays, reports and articles, presenting information in simple language and

expressing opinions by listing advantages and disadvantages (Council of Europe, 2020, pp. 65-68).

With CEFR being officially accepted as an international standard, many materials used in education have been evaluated and updated according to this framework. CEFR plays an important role in the creation and evaluation of educational materials due to its consistency and constantly updated feature. As educational needs and methods evolve, CEFR offers a dynamic structure that adapts to these changes and allows for the continuous improvement of teaching materials. This process involves regularly reviewing and updating educational resources to ensure they support learners at different proficiency levels. Therefore, many educational materials such as coursebooks, curricula and assessment tools are constantly revised to reflect the latest updates and best practices identified by the CEFR framework.

2.4 Coursebook Evaluations with CEFR

Since CEFR is one of the most widely used international language standards worldwide, many studies have been carried out examining the alignment of coursebooks used for language teaching and learning with CEFR criteria. These studies aim to determine to what extent various coursebooks are compatible with the language skills and levels determined by the CEFR. Such studies guide teachers in choosing more effective and appropriate materials by analyzing how well coursebooks meet the standards required to achieve the goals of language learning and their curriculum compatibility. Therefore, these evaluations, guided by the CEFR, provide a constantly updated knowledge base to enhance the quality and efficacy of educational materials.

Demirel and Fakazlı (2021) analyzed the conformity of *Headway*, which is used for English language teaching, and *Yeni İstanbul*, which is used for Turkish language teaching, with the competencies specified in the CEFR for the production skills that are speaking and writing (Demirel & Fakazlı, 2021, p.167). They found that *Yeni İstanbul* offers fewer writing activities than speaking activities, but there was a balanced focus on written production skills. Writing activities covered most of the written production skills in the CEFR, but written interaction skills were included in a limited number of activities and were generally limited to the first and third units. *Headway*, placed less emphasis on

writing activities and offered only nine writing activities in total. Among these activities, creative writing skill stood out as the most targeted skill. However, other written production skills were covered less frequently and written interaction skills were highlighted only four times (Demirel & Fakazlı, 2021, pp.167-182).

Similarly, İpek and İpek-Eğilmez (2023) evaluated *Speakout* and *Yedi İklim* A1 level English and Turkish coursebooks to analyze and compare the organization of the book and spoken interaction activities in terms of CEFR's criteria. As part of the evaluation of the books, activities such as working in pairs and discussing, asking your partner the questions, working in groups and asking and answering the next questions were included as part of the study, the instructions for pair work and circling/fill-in-the-blank/comparison were not included (İpek & İpek-Eğilmez, 2023, p. 371). The comparison of *Speakout* and *Yedi İklim* according to CEFR's spoken interaction skill criteria revealed that *Speakout* met the criteria better than *Yedi İklim* since it included basic oral interaction skills such as asking simple questions, answering, and initiating a dialogue. On the other hand, the study reached the conclusion that *Speakout* was organized in accordance with the language learning stages of the CEFR and offered students opportunities to develop various language skills (İpek & İpek-Eğilmez, 2023, pp. 380-381).

Tüm and Emre-Parmaksız (2017) conducted a study to compare *Yeni Hitit 1* A1 A2 Turkish and *Success* A2 English coursebooks to find out how they address and implement speaking skills based on the CEFR's self-assessment grid. This study revealed the differences between *Yeni Hitit 1* and *Success* coursebooks in terms of speaking activities. *Yeni Hitit 1* offers 54 speaking activities in total by providing more speaking opportunities than *Success*. Additionally, *Yeni Hitit 1* had a coverage of between 30% and 92% in spoken interaction, while this rate varied between 42% and 72% in *Success*. Although both coursebooks covered spoken production skills, *Yeni Hitit 1*'s rate was 17%, while *Success*'s rate was 29%. In terms of coverage of CEFR A1 descriptors, *Yeni Hitit 1* covered familiar topics more effectively by 92%, while *Success* was 50%. *Success* had a 42% higher coverage of asking simple questions in emergency situations, while *Yeni Hitit 1* had 30%. *Success* focused on very short social conversations 72%, while *Yeni Hitit 1* focused on 59% of them. Their study reached the conclusion that *Yeni Hitit 1* offered

much more opportunity for speaking practice on a variety of topics and contexts. Even if *Success* exhibited an integrated approach, it did not provide sufficient focus in speaking activities. The study suggested that although both coursebooks partially comply with CEFR guidelines, they need improvements, particularly in production-oriented activities (Tüm & Emre-Parmaksız, 2017, pp. 372-375).

Sarı-Yıldırım (2023) examined *Learn with Bouncy* coursebook and its curriculum which is used in fourth grade in public schools in terms of oral language, written communication-reading skills and linguistic elements in terms of the A1 level descriptors of CEFR. The comparison revealed that the book prioritized speaking and listening skills and it met 12 criteria of CEFR out of the 13 criteria. Only ‘addressing audiences’ criterion was not included. The book focused on simple and basic expressions related to everyday routine. When the writing and reading parts of the book were compared with the CEFR criteria, it was found that they did not meet any of the 11 criteria given in the CEFR and the existing reading and writing parts of the book were integrated into the speaking and listening parts. The study reached the conclusion that even though *Learn with Bouncy* effectively covered oral language proficiency, it was highly insufficient in enhancing reading and writing skills aligned with the CEFR A1 descriptors. The study suggested that the coursebook and the curriculum must be revised to better align with the language learning objectives of CEFR particularly reading and writing proficiency (Sarı-Yıldırım, 2023, pp. 1083-1106).

Similarly, Karababa et al. (2010) conducted a study to evaluate the coursebook *Breeze*, which was published by the Ministry of National Education, regarding A2 level criteria of the CEFR. The results of the study showed that the first checklist used to evaluate the coursebook included six descriptors related to listening skills and five of these descriptors were covered in the coursebook. The second checklist included eight descriptors related to reading skills and the coursebook covered six of these descriptors. The third checklist included nine descriptors related to spoken interaction and the coursebook covered only three of these descriptors. The fourth part of the checklist included five descriptors for spoken production. Four of these descriptors were covered in the coursebook. The last part of the checklist consisted of eight descriptors for writing and the coursebook provided tasks for all of these descriptors. The study concluded that *Breeze* included tasks related

to CEFR descriptors. However, these tasks were not distributed equally. In other words, some criteria were addressed by many tasks, while others were addressed by only one or two tasks. Even though almost every criterion was covered at least one or two tasks, the percentage of activities corresponding to these criteria in the total number of tasks was rather low. Numerically, the coursebook contained a total of 331 tasks in six units however only 81 were relevant to the CEFR criteria. The study revealed that the coursebook did not meet the A2 level criteria both quantitatively and qualitatively (Karababa et al., 2010, pp.257-261).

Çoşkun (2018) carried out a study to examine the compliance of the eleventh grade English curriculum and *Yes You Can* B2.1 and B2.2 coursebooks in Türkiye with the Common European Framework of Reference for Languages. According to the results of the study, writing had the highest compliance rate of 90%, while reading and listening had lower rates of compliance at 75% and 54% respectively. The speaking skill had the lowest rate of compliance at 31.4%. In the coursebooks, 67.7% of the writing activities were found to be compatible with the B2 level, while reading and speaking activities were at lower levels. In general, the curriculum and coursebooks are aligned with the B2 level, though some skills, especially speaking, require more alignment (Çoşkun, 2018, pp.39-72).

Zorba (2012) conducted a study to examine the 9th grade Anatolian High School curriculum and *New Bridge to Success* coursebook regarding CEFR principles to reveal how well both the curriculum and coursebook comply with CEFR principles. According to the study, when the five language skill activities in the coursebook were compared with the CEFR A2 level criteria, it was found that there was a heterogeneous distribution. The study revealed that 32 of 124 listening activities, 11 of 64 spoken interaction activities, 64 of 149 spoken production tasks, 51 of 134 reading activities and 31 of 79 writing activities were included in accordance with the A2 level descriptors. However, most of the activities in the coursebook focused on teaching grammar structures and vocabulary rather than directly addressing to four skills. The study came to the conclusion that although the coursebook presented many activities, the types of activities were not diverse enough and the coursebook lacked in meeting A2 level descriptors and was not fully appropriate (Zorba, 2012, pp. 87-95).

Fişne et al. (2018) conducted a cross-cultural study to find out the extent to which the Common European Framework of Reference for Languages was implemented in primary school English classes in Türkiye and Portugal for A1 level. In the study, the 3rd and 4th grade coursebooks *İlkokul Ders Kitabı 3* and *İlkokul Ders Kitabı 4* used in Türkiye and *Let's Rock 3* and *Let's Rock 4* used in Portugal were analyzed. When the listening skills of the books were examined, it revealed that *Let's Rock 3* offered higher scores than other books because it provided listening texts containing simple instructions, directions and expressions. When the coursebooks were analyzed based on speaking skill criteria, it was found that both countries' books included speaking activities with cultural figures. However, both countries' coursebooks were very limited in sharing personal information and describing daily routines. Nevertheless, it was concluded that the *Let's Rock 4* book offered more speaking activities with cultural elements compared to other books and provided a broader context to improve speaking skills. In terms of speaking interaction skills, *Let's Rock 3* provided more activities such as self-introduction whereas basic greeting and farewell expressions were only found in a limited way in coursebook used in Türkiye. In reading skill evaluations, it was concluded that Portugal's coursebooks had higher percentages in terms of reading-comprehension activities while Turkish curriculum offered more limited reading activities and these findings indicate that Portuguese coursebooks were better at enhancing reading skills. When evaluated in terms of writing activities, the study revealed that Türkiye's 4th grade books contained more activities in writing simple sentences. On the other hand, writing activities related to numbers and dates were included more in Turkish coursebooks and expressions such as greetings were less included in Portugal's coursebooks. As a result of this study, Portugal's books had a more comprehensive approach in a number of skills such as listening, reading and speaking interaction in line with the CEFR A1 criteria and Türkiye's 4th grade coursebook showed more compliance with the CEFR criteria only in writing skills (Fişne et al., 2018, pp.138-145).

Sarı-Yıldırım and Sümengen (2023) conducted a study to evaluate how well *Own It 2* and *That's It* coursebooks align with the CEFR's writing skills requirements which are coherence, correspondence and creative writing. *Own It 2* included 10 units, with 63.64% of the writing activities focused on creative writing, 31.82% on coherence, and 4.55% on correspondence. Each unit offered an average of 7 writing activities, the total writing

activities were 93.51%. *That's It* also offered 10 units, but the first 5 units did not include writing activities. From unit 6 onwards, writing activities focused on 20% correspondence and 80% creative writing, with no writing activities corresponds to coherence criteria. The total rate of writing activities on *That's It* is 6.49%. They concluded that *Own It 2* was more comprehensive than *That's It* in terms of writing activities, focusing most on creative writing. Although neither book fully met CEFR criteria, *Own It 2* was more in line with CEFR A2 standards (Sarı-Yıldırım & Sümengen, 2023, pp. 1302-1306).

Another study conducted by Tuzcu-Eken and Dilidüzgün (2014), which aimed to find out how much emphasis was placed on listening skills in language teaching and how *Yeni Hitit 1 A1-A2*, *New Headway A1* and *New Headway A1-A2* coursebooks can help people understand what they hear and compare them based on listening exercises at A1 and A2 level based on CEFR. The study compared the listening activities of *Yeni Hitit 1* and *New Headway A1-A2* under pre-listening, while-listening, and post-listening categories. In *Yeni Hitit 1*, pre-listening activities primarily focused on vocabulary and language structure related to the listening content without pre-listening tasks. *New Headway A1* offered a wide range of vocabulary tasks that are not presented in *Yeni Hitit 1* while *New Headway A2* included a broader range of pre-listening activities such as activating existing knowledge and predicting content just as *New Headway A1*. For while-listening tasks, *Yeni Hitit 1* offered various activities such as repetition and gap-filling but there was a scarcity of pronunciation tasks. *New Headway A1* and *A2* included additional tasks such as information search and dialogue completion and *New Headway A2* offered the most comprehensive range of activities. In the post-listening section, *Yeni Hitit 1* focused on writing tasks such as letters or postcards while *New Headway A1* replaced summarizing activity with discussing the text and it contained more diverse post-listening activities like question-answer and narration activities. *New Headway A2* offered the widest variety of post-listening tasks. Overall, the study found out that the activities of *Yeni Hitit 1* pre and while listening were more limited and they lacked basic pronunciation tasks. *New Headway A1-A2* provided a wider range of activities that better comply with CEFR criteria and reflected modern teaching practice (Tuzcu-Eken & Dilidüzgün, 2014, pp. 991-994).

A study by Gurmani et al. (2021) evaluated the vocabulary of intermediate level English coursebooks of Pakistan and Saudi Arabia in terms of CEFR vocabulary standards. The coursebooks were transcribed for the preparation of corpus analysis and vocabulary was calculated from the coursebooks to answer the research questions. Moreover, the CEFR corpus was used as the basic vocabulary list to know the vocabulary of the coursebooks and the computer software was used to know the lexical density and markers of the English coursebooks. Both coursebooks were compared with the CEFR base vocabulary list and then books were also compared with each other and the findings of the study were explained in tables. According to the study, 83,486 lexical tokens in Pakistani books corresponded to 83% of the CEFR corpus and 17% did not. Of these, 60.8% contained 8884 word families that did not match, and 39.2% were from the CEFR corpus. 81 percent of the 68,393 lexical tokens in Saudi Arabian coursebooks matched with the CEFR corpus whereas 19% did not. 45.2% of the 67,778 word families complied with the CEFR while 54.8% did not. Tokens and word families were more common in Pakistani coursebooks than in Saudi Arabian coursebooks. Saudi Arabian books had more word families, despite the fact that the ratio of CEFR tokens in both regions was alike. The percentage of non-CEFR markers in Saudi Arabian coursebooks was 19.4%, which was slightly higher than the 17% in Pakistani coursebooks. The percentage of non-CEFR word families in Saudi Arabian coursebooks was 54.8% compared to 60.8% in Pakistani coursebooks. Overall, Pakistani coursebooks generally complied better with the CEFR in terms of tokens and word families. Neither coursebook was sufficiently aligned with the CEFR, this is why the study suggested that the books need to be revised or adopted based on CEFR vocabulary to improve their alignment (Gurmani et al., 2021, pp. 3380-3384).

Similarly, Güdücü and Güngör (2022) aimed to compare the vocabulary items and frequencies of five eighth-grade English coursebooks used in Türkiye, *Upswing English*, *Touchstone 2*, *Mastermind*, *More & More*, *Marathon Plus*, with the Common European Framework of Reference for Languages. The study revealed that *Touchstone 2* had the highest percentage of words at A2 level. It also had the highest word coverage rate at the basic user levels A1 and A2. The other books had lower rates: *Upswing English* 42.4%, *Mastermind* 41.6%, *More & More* 29.5%, and *Marathon Plus* 36.3%. The results of the study suggested that the vocabulary selection criteria should be revised. However,

Touchstone 2 was found to be the best coursebook that met the CEFR criteria (Güdücü & Güngör, 2022, pp.147-151).

Ağırbaş (2023) conducted a study to examine the vocabulary presentations of English coursebooks used at the CEFR B2/B2+ level in Türkiye. *English File* upper-intermediate published by private publishers and *Count Me In* upper-intermediate level coursebook published by the Ministry of National Education were included in the study. According to the findings of the study, *English File* was sufficiently comprehensive in terms of B2/B2+ vocabulary items and was also evaluated as highly usable by teachers. On the other hand, *Count Me In* was evaluated as moderately useful because it did not adequately cover CEFR's B2/B2+ words. As a result of the study, it was revealed that the *English File* provided a better vocabulary load and balance compared to *Count Me In* (Ağırbaş, 2018, pp. 97-99).

In summary, there have been several studies in the literature that have evaluated coursebooks regarding CEFR's criteria. While these studies revealed the coursebooks' pros and cons, they also provided opportunities for coursebooks to be updated and modified. In addition, these studies have shed light on researchers who evaluate coursebooks based on CEFR criteria in their own research.

CHAPTER 3. METHODOLOGY

In this section, the research design of the study is presented and this section provides further details about the research questions. The setting and participants, data collection and data analysis are also presented for a better understanding of the purpose and implementation of this study.

3.1 Research Design

Coursebooks are an essential component of English language teaching. Therefore, English language teaching coursebooks should be up-to-date in line with the CEFR, which is widely accepted internationally and is increasingly used as a reference standard, in order to have appropriate content for coursebooks. This study focuses on the writing tasks of three English language teaching coursebooks that are published by well-known publishers to analyze their conformity with the CEFR. Therefore, this study intends to answer these two questions:

1-To what extent are the writing activities in the intermediate level coursebooks *Speakout*, *English File*, and *Face to Face* intermediate level designed according to the written production criteria defined in CEFR?

2-How do *Speakout*, *English File*, and *Face to Face* compare and contrast in terms of CEFR's written production criteria?

In this study, the qualitative research method is used, which is “a type of research in which qualitative data collection tools such as observation, interview and document analysis are used and a qualitative process is followed to reveal perceptions and events in a realistic and holistic way in a natural environment” (Yıldırım & Şimşek, 2005, p. 187). Through this method, the study aims to reveal to what extent writing production activities are present and whether the writing activities in three coursebooks comply with the written production criteria defined in CEFR.

In addition to its qualitative approach, this study is also descriptive in nature as it provides numerical and graphical procedures to summarize a collection of data in a clear and understandable way (Jaggi, 2003). To carry out this descriptive analysis, three English

language coursebooks were selected for extensive evaluation. Given that one of the primary sources of coursebook evaluation is evaluation checklists (Sarem et al., 2013), the CEFR's illustrative descriptor intermediate level written production criteria were used as evaluation criteria. As the data between three coursebooks were collected through observation according to the CEFR criteria, a quantitative data analysis was not required.

3.2 Setting and Participants

In this study, a comprehensive coursebook evaluation is conducted to evaluate the appropriateness and effectiveness of teaching materials for English language teaching. It is important to note that there were no participants in this study. Instead, the evaluation focused only on the analysis of the selected coursebooks and used set criteria and expert opinion to determine their relevance to the document analysis.

3.3 Data Collection

The changes brought with the adoption of the CEFR criteria need to be analyzed in order to upgrade and strengthen English language teaching coursebooks. Therefore, the purpose of this study is to evaluate the writing activities of *Face to Face* (2006), *English File* (2019) and *Speakout* (2022) coursebooks in terms of their compliance with CEFR's criteria for written production. The main reason for selecting these coursebooks as the main source of data is that they are among the most widely utilized coursebooks by teachers, students, schools and educational institutions in Türkiye and their focus on developing language skills by adopting a balanced structured approach with a range of engaging activities and practices as well as grammar, vocabulary and communication skills.

The data to conduct this study were collected from the intermediate level English coursebooks *Face to Face* (2006), *English File* (2019) and *Speakout* (2022). The coursebooks were particularly selected from these years as it is expected to find more variation and differences in terms of aligning the CEFR criteria regarding written production. The current study uses content analysis to collect data from three different coursebooks which are *Face to Face* (2006), *English File* (2019) and *Speakout* (2022). Accordingly, these three coursebooks were analyzed unit by unit and all relevant activities were determined and included in the study. First, the number of units, overall

written production, creative writing and reports and essays criteria, which are included as subheadings within CEFR's written production criteria and the frequency of writing activities are tabulated. Afterwards, the instructions of the writing activities were included and their compatibility with the criteria was compared.

Last but not least, the student books of the *English File* (2019) and *Speakout* (2022) coursebooks analyzed in this study were included in the study since the student books included writing activities. Unlike the other coursebooks, the student book of *Face to Face* (2006) instructs students to follow the workbook for writing activities. Since there are no writing activities in the student book, the workbook of *Face to Face* (2006) was included in the study in order to examine the writing activities.

As more data can be obtained from higher level coursebooks in terms of writing skills, intermediate level versions of the coursebooks were chosen among three books to be examined. In conclusion, beginner, elementary and pre-intermediate level coursebooks were not included in this study. The detailed information on the publication dates, levels and page numbers of each coursebook can be found in Table 1 below.

Table 1. The Information About Evaluated Coursebooks

TITLE	PUBLICATION DATE	NUMBER OF PAGES	NUMBER OF UNITS	AUTHOR(S)
<i>Speakout Intermediate 3rd Edition Student's Book</i>	2022	170	8	Antonia Clare JJ Wilson
<i>English File Intermediate 4th Edition Student's Book</i>	2019	169	10	Christina Latham Koenig Clive Oxenden Jerry Lambert
<i>Face to Face Intermediate Workbook's Book</i>	2006	87	12	Nicholas Tims Chris Redston Gillie Cunningham

At the beginning of each unit for *Speakout*, which was published by Pearson, the objectives of the units and the themes of the readings and listening and the grammar topics to be learned are given in a picture at the beginning of each unit. Each unit starts with a vocabulary or grammar activity and then focuses on other skills and the skills are

generally not integrated but are given separately. When it comes to the writing parts, students are first provided with a reading passage as a model, then they are asked to write in a similar way. Furthermore, they are expected to include the target words and structures given in the boxes and answer the questions given in the activity. At the end of each unit, there are mediation skill sections and these sections lead the students to the mediation bank section at the end of the book which usually provides functional English usage that can be useful for dealing with situations that students may encounter in real life. Unlike many coursebooks, there are future skills boxes in each unit and students are given definitions on some topics such as creativity, communication, social responsibility, critical thinking, goal setting, self-management and then they are expected to work in groups or pairs by asking speaking questions. There are also BBC street interview episodes at the end of each unit, with a few key phrase boxes that include important extracts from the video, followed by other skills. There is also a review page at the end of each unit and it mainly focuses on vocabulary and grammar.

In *English File*, which was published by Oxford University Press, there is no cover with pictures at the beginning of the unit and the units generally start with vocabulary parts and skills are given in an integrated way. For instance, listening skills are integrated with speaking and reading, while speaking skills are integrated with listening, vocabulary and pronunciation in most units. At the end of each unit there is a practical English part, and there are videos of the characters Jenny and Rob and the next pages are only filled with fill-in-the-blanks exercises and audio recordings related to the video. In every two units there is a revise and check section which includes grammar, vocabulary and pronunciation. At the end of the book there are sound bank, vocabulary bank, grammar bank, communication and writing sections. The sound bank sections focus on the phonetic alphabet, vowels and consonants. The grammar sections provide explanations followed by additional exercises. In the communication sections, role play situations are included for pair work and group work. In the writing sections, the students are firstly modeled with reading passages and then they are expected to respond to them. The target structures and phrases of the unit are expected to be included in the writing.

In *Face to Face*, which was published by Cambridge Press, there are fewer pictures. The units usually start with a vocabulary part and the skills are integrated, for example,

listening skills are given together with grammar and vocabulary with reading. At the end of the book there is a language summary section and there are sections for pair and group work.

3.4 Data Analysis

Coursebooks are an important part of the educational experience, however, coursebook evaluation is only one facet of determining the most effective learning resources. While evaluating coursebooks assists teachers, students and administrators in selecting the most relevant materials for the learning process, it is equally important to take into account other factors such as needs assessment. As Sheldon (1988) noted that by evaluating coursebooks, it is easier to select the appropriate book for the objectives of the course and the curriculum and it is also easier for teachers to better understand the advantages and disadvantages of the book.

There are various evaluation methods for coursebooks. However, this study was conducted by using content analysis method which is *“the process of summarizing and reporting written data - the main contents and messages of the data”* (Cohen et al., 2007, p. 475) to analyze the qualitative data and find out whether the writing activities of three intermediate level coursebooks, published by different well-known publishers from different years, are appropriate for CEFR writing production skills or not.

In this study, qualitative data were analyzed. After a detailed and meticulous examination of the books, writing tasks in each coursebook were written down and were transcribed unit by unit including revision and end of course chapters in. In addition to listing the writing activities of the unit, the total number of writing tasks for each coursebook was calculated for comparison. Then, three coursebooks were examined according to the criteria of overall written production, creative writing and reports and essays, which were identified for the CEFR writing production skill. The criteria used to compare the compatibility of the writing activities in three coursebooks with the CEFR are in the following section.

3.4.1 Overall written production

According to overall written production scale, *one can produce simple connected texts on a number of familiar topics of interest, linking a series of short discrete elements to a linear sequence*” (Council of Europe, 2020, p.66). For example, when talking about a favorite hobby or a recent travel experience, one can connect personal anecdotes, observations and thoughts without any problems and can create a narrative that is easy for others to follow. Additionally, this type of writing can be a valuable tool to develop critical thinking and organizational skills, since it requires the writer to think about the best way to structure their ideas and logically present them in a coherent sequence. Ultimately, the capacity to produce simple connected texts on familiar topics leads to the ability to write more sophisticated writing in the future.

3.4.2 Creative writing

Creative writing scale contains personal, creative expression in a range of text types in written and signed modalities. It is expected to be ranging from simple everyday information to a diverse range of interesting topics, intriguing stories and descriptions of experiences. Text types are expected to range from diary entries and short, fictional biographies and simple poems to well-structured and developed descriptions and imaginative texts (Council of Europe, 2020, p.67).

The complexity of discourse is expected to shift from simple words/signs and expressions, to clear and connected texts, to following the established rules of the genre in clear, well-structured, smoothly flowing texts. The use of language is intended to begin with basic vocabulary and simple sentences and evolve into a confident, personal and natural style suitable for both adopted genre and the reader (Council of Europe, 2020, p.67). According to the illustrative descriptor, intermediate level should meet the following criteria in the creative writing scale:

Can explicitly state the chronological order in a narrative text.

Can give a simple review of a movie, book or TV program using limited language.

Can give simple and detailed explanations on a range of familiar topics of interest.

Can describe experiences by defining emotions and reactions in simple, connected texts.

Can describe a real or imaginary event, a recent trip.

Can narrate a story (Council of Europe, 2020, p.67).

3.4.3 Reports and essays

This scale includes more formal transactional and evaluative types of writing and signed production. The content is expected to shift from familiar interests and routine factual information to complex academic and professional issues, the capability to distinguish one's own point of view from that of sources. Text types are expected to switch from short reports and posters to complex texts that present a case or provide a critical evaluation of proposals or literary works. The complexity of discourse should range from linking sentences with simple connectors to fluent statements with an effective logical structure (Council of Europe, 2020, p.68). According to this scale, the following criteria must be met:

Can generate short, simple essays on topics of interest.

Can produce a text on a current issue of personal interest, using simple language, listing the advantages and disadvantages and stating and reasoning their own views.

Can summarize, report and comment on the factual information accumulated on both routine and non-routine issues in their field with some confidence.

Can produce very short reports in a standard, traditional format that convey routine factual information and give reasons for actions.

Can present a topic in a short report or poster, using photographs and short blocks of text from linking sentences with simple connectors to smoothly flowing expositions with effective logical structure.

Can present a topic in a short report or poster using photographs and short blocks of text, from sentences connected by simple conjunctions to coherent narratives with effective rational structure (Council of Europe, 2020, p.68).



CHAPTER 4. FINDINGS AND DISCUSSION

This chapter presents the findings and discussion of the results of the content analysis of *Face to Face* (2006), *English File* (2019) and *Speakout* (2022) coursebooks. The content analysis intends to provide answers to the study's two research questions. One of the question aims to find out to what extent the writing activities in *Face to Face*, *English File* and *Speakout* coursebooks designed according to written production criteria in CEFR and the second one aims to compare and contrast three coursebooks in terms of CEFR's written production criteria. Each coursebook is analyzed first one by one and compared with one another under according to the criteria of written production which are overall written production, creative writing and reports and essays respectively. The findings of three different analyses are shown in tables to clearly represent the data collected. In addition, numerical data are presented for each book to give insights into compliance with the CEFR criteria for written production. This chapter provides a basis for the conclusion, implications for ELT and recommendations for further studies.

4.1 Findings

4.1.1 The findings of *Speakout* intermediate coursebook

In unit 1, titled 'People' (pp.7-18), writing instructions are as follows: "*imagine that you are starting a new website about something you are interested in and write your personal profile page for this website*" (p.10). The second writing activity is about writing a blog post about student's life. They are expected to use some modifiers and some questions are provided to guide the students: "*what time do you usually get up?, what do you do first thing in the morning?, how do you get to work or university?, what do you eat for lunch? what do you like to do in the evening?*" (p.17).

The first activity requires students to produce a text directly related to their field of interest, which meets the following criterion of overall written production: "*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*" (Council of Europe, 2020, p.66). The students are asked to create a profile page by producing a

simple and connected text about their interests. Therefore, this activity is in line with the following criterion of the creative writing skill: *“can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest”* (Council of Europe, 2020, p.67).

In the second activity, students are asked to write a blog post about student life and this activity requires the student to write a connected text about their daily routine. Furthermore, the guiding questions presented in the activity not only help structure the text, but also link the daily activities in sequence. Therefore, the second writing activity is in line with the following criterion of overall written production: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66). Moreover, it corresponds to creative writing criterion which is *“can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest”* (Council of Europe, 2020, p. 67).

In unit 2, titled ‘Tale Teller’ (pp.19-30), since the unit is about storytelling and narrative tenses, a reading passage is given as a model. Students are asked to write their memorable experiences as a story to send to the magazine and to use narrative tenses in this writing (p. 22). The second activity asks for a review of a place and the instructions are as follows: *“write a review about a place you know, telling when you first went there, what it was like then, how it has changed, how it is now, who you would recommend it to and why”* (p.29).

To write a narrative requires a linear linking of events in a sequential manner in accordance with the criterion of overall written production that is why the following criterion is met: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p. 66). On the other hand, using narrative tenses and addressing chronological order fulfills the narrative aspect of creative writing. Therefore, the criterion *“can clearly signal chronological sequence in narrative text”* is met (Council of Europe, 2020, p. 67).

Since the second activity is about writing a review about a place and includes a detailed description of a place, the following criterion of creative writing is met: *“can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest”* (Council of Europe, 2020, p. 67). On the other hand, students are expected to give their opinions and evaluate the place through the questions given, so it meets the criterion *“can produce a text on a topical issue of personal interest, using simple language to list the advantages and disadvantages, and state and justify their views”* from the report and essay criteria (Council of Europe, 2020, p. 68).

In unit 3, titled ‘Questions’ (pp.31-42), there is an email writing task to ask for information. The instructions are as follows: *“work in pairs, think of three situations in which you write or text someone to ask for information”* (p.34). These situations are provided in the box as examples: *“applying for a job, asking a friend where you are meeting, asking a neighbour to feed your cat, joining a language course, renting a holiday home”* (p.34). The second writing activity is about writing an online forum comment and students are expected to write a comment about an activity that is important in their life. Students are also asked to answer the following questions in their writings: *“what is the activity?, why do you enjoy it and why is it important to you?, when did you first become interested in this work?, how much time do you spend?”* (p.41). Because writing an email to request information involves procedural writing in a standard format, it corresponds to reports and essays criteria which is *“can produce very brief reports in a standard conventionalised format, which pass on routine factual information and state reasons for actions”* (Council of Europe, 2020, p. 68). The second activity involves describing an important activity and its significance, giving detailed descriptions and personal opinions that meet the criteria for both creative writing and reports and essay which are *“can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest”* (Council of Europe, 2020, p.67) and *“can produce a text on a topical subject of personal interest, using simple language to list advantages and disadvantages, and give and justify their opinion”* (Council of Europe, 2020, p.68).

In unit 4, titled ‘Winners’ (pp.43-54), the first activity is to write an email or letter giving advice, so they need to think of three advices for some situations and write their advices in an email. Some examples are provided such as giving an advice to someone going to

gym and wants to build his or her body quickly, someone who is moving to new city and wants to make new friends there, someone who is fed up with their job and want to change his or her career path (p.46). The second activity is about writing a travel and competition entry. They are expected to write a contest entry and make up two details about the experience and add a title (p.53). They are expected to write a difficult journey that they had and answer the following questions: *“where were you going?, what happened and why was it difficult?, what happened in the end?”* (p.53). As the writing an email and a letter to give advice requires a structured format, it corresponds to reports and essays criterion which is: *“can produce very brief reports in a standard conventionalised format, which pass on routine factual information and state reasons for actions”* (Council of Europe, 2020, p. 68). The second activity involves the narration of a journey with a clear order of events and detailed descriptions that fulfill the criteria for both overall written production and creative writing which are *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66) and *“can narrate a story”* (Council of Europe, 2020, p.67).

In unit 5, titled ‘News’ (pp.55-66), the first writing task is to write an online comment offering a solution. After reading the model article, students are asked to come up with solutions to what is currently needed in the city for example *“a café for your community, a new sports facility or a skate park, a music studio”* (p.61). The second writing in the unit is about creating a news application or webpage. As an example, the introduction of the happy news application is given as a reading passage. This application provides people with only good news from many parts of the world. According to the instructions students are supposed to write and include a web page or application to explain to people about their application, providing a description of their application, what it will and will not include, and why they think people should subscribe (p.65). The first writing activity is related to proposing a solution to society and requires personal opinions and justifications, so it meets the criterion for reports and essays: *“can produce a text on a topical subject of personal interest, using simple language to list advantages and disadvantages, and give and justify their opinion”* (Council of Europe, 2020, p. 68). The second activity asks to write a web page for a news app and includes the creation of a linked text with detailed descriptions of the features and benefits of the application, so it

meets the following criterion of overall written production “*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*” (Council of Europe, 2020, p.66) while it meets the following criterion of creative writing “*can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest*” (Council of Europe, 2020, p.67)

In unit 6, titled ‘Creator’ (pp.67-78), the first writing activity is writing a short review. The instruction is as follows: “*think of something creative you have enjoyed recently, why did you enjoy it?, In what ways was it original or creative?, why was it better or worse than similar things you have experienced before?*”(p.73). Some options are given as examples in the box such as album, book, art exhibition, movie, video game or restaurant meal. The second writing activity is about a nomination for an award. According to the instructions, students are required to write a nomination for the creative genius award and they may either nominate someone they know or themselves (p.77). In the first writing activity, students are asked to write a review of an album, book, art exhibition, movie, video game or restaurant meal and it requires students to be both creative and to write about a topic of their interest, including their personal opinions. Therefore, the criteria for both creative writing and reports and essays are met. The creative writing criterion “*Can write a simple review of a film, book or TV program using limited language*” is met (Council of Europe, 2020, p.67) and the reports and essays criterion “*can write short, simple essays on topics of interest*” (Council of Europe, 2020, p.68) is met as well.

In the second task, the nominating someone includes providing detailed descriptions of their accomplishments and a structured narrative argument. Accordingly, the given writing activity meets the following criterion of creative writing: “*can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest*” (Council of Europe, 2020, p.67) and reports and essays meets the criterion “*can present a topic in a short report or poster, using photographs and short blocks of text*” (Council of Europe, 2020, p.68)

In unit 7, titled ‘Travel’ (pp.79-90), the first writing activity is to describe an experience. Students need to plan an e-mail to a friend with a description of a recent experience and

Zeina's cycling trip is given as an example. Students are asked to choose a place they have travelled to or something new they have done (p.85). The second writing activity is to write an essay about why people travel. Students are also asked to come up with a title, think about what each paragraph will cover before writing, add their own ideas and arguments, and finish with a clear conclusion (p.89). In the first task, describing a travel experience involves producing connected text with detailed descriptions and personal reactions. That is why, the activity meets the overall written criterion which is *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66) and criterion of creative writing which is *“can give accounts of experiences, describing feelings and reactions in simple, connected text”* (Council of Europe, 2020, p.67). The second activity is to write an essay on reasons for traveling, including both structured arguments and personal reflections, according to the report and essay criterion *“can produce short, simple essays on topics of interest”* (Council of Europe, 2020, p.68).

In unit 8, titled ‘Know-how’ (pp. 91-102), students are asked to write an anecdote about learning a skill and they are asked to write about a hobby or skill they have learned. Following questions are given to help students:

- What was the background?
- Why did you want to learn this skill?
- What were you able/unable to do before you learned this skill?
- Who helped you learn it?
- How long did it take before you could do it well?
- Do you still use this skill?
- How do you use it?
- At work or at home? As a hobby? (p.94).

The second writing activity is to write a forum comment about language learning. First, they need to read the e-mail sample that is given in the book and the activity asks students to write a response to it and they are asked to add at least five tips about language learning (p.101). The first activity requires writing an anecdote about learning a skill and writing

about learning a skill involves describing experiences and describing them in a connected text. This activity meets the criterion for overall written production, “*can produce simple connected texts on a range of familiar topics of interest by linking a series of short discrete elements in a linear sequence*” (Council of Europe, 2020, p.66) and the criterion for creative writing, “*can describe experiences and express feelings and reactions in simple, connected texts*” (Council of Europe, 2020, p.67). In the second activity, writing a forum comment about language learning includes offering tips and opinions in a constructed manner, so it fulfils the criterion of reports and essays: “*can present a topic in a short report or poster using photographs and short blocks of text*” (Council of Europe, 2020, p.68).

Table 2. The distribution and frequencies by units under overall written production, creative writing and reports and essays in *Speakout* (2022)

	Frequency of use	Units
Overall Written Production	7	1,2,4,5,7,8
Creative Writing	11	1,2,3,4,5,6,7,8
Reports and Essays	9	2,3,4,5,6,7,8

So, there are sixteen writing activities in total. Seven of them meet the criterion for overall written production, eleven of them meet the criteria for creative writing and nine of them meet the criteria for reports and essays.

4.1.2 The findings of English File intermediate coursebook

In unit 1, titled ‘Eating In and Out’ (pp.6-14), the writing activity asks students to write a self-portrait poem. A model is given and the following questions are asked to be answered and included in the poem: “*your first name, four adjectives that describe you, where you are from, your parents' names, three things you love, one thing you are afraid of, one thing you want to do and your last name*” (p.13). The second activity is to write an email describing a friend with four paragraph. A sample email is provided and students are asked to write a response to this email. When writing these emails students are expected

to include some information such as age, work, study, family background, good or bad personality traits, hobbies and interests and also their recommendation (p.13).

As the first activity asks to write a self-portrait poem, it involves personal and imaginative expression, producing a poem with specific prompts. Therefore, it corresponds to creative writing criterion that is *“can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest”* (Council of Europe, 2020, p. 67). Moreover, the poem relates to and organizes information about the person in a coherent way this is way overall written production criterion is met: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66).

In the second activity, as email writing consists of organizing and relating information about a friend in a constructed way, the criterion for overall written production is met. In addition, as it requires personal and detailed descriptions depicting the characteristics of the friend, the criterion of creative writing is also fulfilled: *“can give simple, detailed descriptions of a range of familiar topics of interest”* (Council of Europe, 2020, p.67).

In unit 2, titled ‘Spending Money’ (pp.16-24), students are asked to write an informal email to thank somebody. According to the instructions given, students have a few friends in the UK and they are expected to write an informal email to thank their friends for staying with them last week (p. 21). Writing an informal thank you email expresses gratitude, which is why it only meets overall written production criterion: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66). Since it is informal, it lacks a certain order and does not involve anything creative.

Writing an informal thank-you email expresses gratitude, which is why it only meets the overall written production criterion: 'Can produce straightforward, connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence' (Council of Europe, 2020, p. 66). Since it is

informal, lacks a clear structure, and does not involve any creativity, it does not fulfil other criteria.

In unit 3, titled ‘Survive the Drive’ (pp.26-34), an article for a website is given as a writing activity. According to the instructions, students need to write an essay about transportation in the nearest large town or city (p.29). The essay fulfils the overall written production, as it asks for a linked discussion on transportation with a clear structure: “*can produce simple connected texts on a range of familiar topics of interest, linking a series of short discrete elements in a linear sequence*” (Council of Europe, 2020, p.66). In addition, it consists of writing an essay on a topical subject, so the reports and essays criterion is also met: “*can produce short, simple essays on topics of interest*” (Council of Europe, 2020, p.68). Since the fourth unit, ‘Bad Manners’, did not involve a writing activity, no comparison was possible.

In unit 5, titled ‘Sporting Superstitions’ (pp.46-54), students are asked to talk about a journey they have had a problem with and if they do not have such stories, they are asked to invent one and they are expected to write this story to send a magazine. They are expected to write three paragraphs and there are a few questions to answer according to the instructions. For the first paragraph they need to answer these questions: “*when was the journey? where were you going? with who? why?*” (p.49) and these are the questions they need to answer for the second and third paragraphs: “*what problem did you have?, what happened?, what happened in the end?*” (p.49). The story writing process entails the organization of events into a coherent narrative and therefore meets the criterion of overall written production: “*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*” (Council of Europe, 2020, p.66). In addition, this activity requires personal or invented storytelling, reflects an experience and therefore meets some of the criteria of creative writing: “*can give accounts of experiences, describing feelings and reactions in simple, connected text*”, “*can give a description of an event, a recent trip – real or imagined*”, “*can narrate a story*” (Council of Europe, 2020, p.67).

In unit 6, titled ‘Behind the Scenes’ (pp.56-64), students are asked to write a review of a movie that they would recommend to people. The writing is expected to consist of four paragraphs. In the first paragraph students are expected to write the plot, in the second paragraph the name of the movie, its director, actors, awards won, in the third paragraph why they would recommend the movie and in the fourth paragraph where and when it was filmed (p.59). The review requires organization into clear paragraphs discussing different aspects of the film. It is in line with the overall written production criterion, “*can produce simple connected texts about a range of familiar topics of interest, linking a series of short discrete elements in a linear sequence*” (Council of Europe, 2020, p.66). It also meets the creative writing criterion of “*can present a simple review of a film, book or TV program using limited language*” (Council of Europe, 2020, p.67), as the review includes personal opinions and descriptions of the film. As the review is supposed to be a structured four-paragraph evaluation of the film, it meets the reports and essays criterion, “*can produce short, simple essays on topics of interest*” (Council of Europe, 2020, p.68).

In unit 7, titled ‘Live and Learn’ (pp. 66-74), students are asked to describe their home for a website. They are supposed to write four paragraphs and the questions they should answer some questions for each paragraph. The students are asked to describe what kind of house or apartment it is, where exactly it is located, for the second paragraph they are asked to give information about which rooms it has and whether it has any special features. In the third paragraph, they are asked to explain whether it is close to public transportation and central places, and in the fourth paragraph, they are asked to talk about who the house is suitable for and whether there are any restrictions (p.73). The description of a house contains organized paragraphs and the activity asks for a different aspect of the house to be mentioned in each paragraph, so it fulfils the overall written production criterion: “*can produce simple connected texts about a range of familiar topics of interest by linking a series of short discrete elements into a linear sequence*” (Council of Europe, 2020, p.66). It further consists of presenting a topic in a constructed format and meets the following criterion of reports and essays: “*can present a topic in a short report or poster, using photographs and short blocks of text*” (Council of Europe, 2020, p.68).

In unit 8, titled ‘The Right Job for You’ (pp.76-84), students are expected to write a cover email to apply for the next World Athletics Championships. Additionally, to guide them write a formal email, the appropriate and inappropriate phrases to write in an email have been written in a box (p.77). In the next activity, students are asked to write a complaint email for a product they have already purchased. They are expected to write three paragraphs. In the first paragraph, they should write something positive about the company and what they expect the company to do. In the second paragraph, they should make an introduction and in the third paragraph they should write in detail about their complaint (p.83). Writing a formal email is a highly structured and well-organized form of writing and therefore meets the criteria for overall written production that is “*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*” (Council of Europe, 2020, p.66). It also meets the criteria for reports and essays as it is a formal application text: “*can produce short, simple essays on topics of interest*” (Council of Europe, 2020, p.68). Since the second activity, like the first one, is based on writing emails, it requires an organized and coherent structure. For this reason, it meets both the overall written production and reports and essay criteria which are “*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*” (Council of Europe, 2020, p.66) and “*can produce very brief reports in a standard conventionalised format, which pass on routine factual information and state reasons for actions*” (Council of Europe, 2020, p.68).

In unit 9, titled ‘Lucky Encounters’ (pp.86-94), students are asked to write an article titled “*Smartphones essential for modern life?*” and they are also given a part of the introduction in writing (p.93). The following sentences are written in the introduction: “*Most people today have a smartphone. But is it really necessary for modern life? I think it has both advantages and disadvantages*” (p.93). The rest of the article is expected to be written by the students. In the second paragraph, they are asked to give two or three advantages, in the third paragraph two or three disadvantages, and in the conclusion, they are asked to write whether smartphones are essential for modern life (p.93). In the given activity, students are asked to write an essay focusing specifically on advantages and disadvantages, which necessitates a connected discussion and at the same time essay

writing involves evaluating a topic and presenting a structured argument. This activity therefore meets both criterion for overall written production that is “*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*” (Council of Europe, 2020, p.66) and meets the criterion of reports and essays which is “*can produce a text on a topical subject of personal interest, using simple language to list advantages and disadvantages, and give and justify their opinion*” (Council of Europe, 2020, p.68).

In unit 10, titled ‘Idols and Icons’ (pp. 96-101), students are expected to write a short biography about a person they know who is interesting or successful and use relative clause in their writings (p.97). A biography involves linking information about a person in an organized manner. It consists of personal and descriptive writing about an individual. For this reason, it meets the criteria for creative writing and overall written production which are “*can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest*” (Council of Europe, 2020, p.67) and “*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*” (Council of Europe, 2020, p.66).

Table 3. The distribution and frequencies by units under overall written production, creative writing and reports and essays *English File* (2019)

	Frequency of use	Units
Overall Written Production	11	1, 2, 3, 5, 6, 7, 8, 9, 10
Creative Writing	5	1, 5, 6, 10
Reports and Essays	6	3, 6, 7, 8, 9

So, there are eleven writing activities in total. All of them meet the overall written production alignment criterion, five of them meet the criteria for creative writing and six of them meet the criteria for reports and essays. This distribution shows the different aspects and skills of writing. Twelve writing activities contribute to overall written

production, while five writing tasks focus on creative writing and six on reports and essays. This indicates that writing is not just a single skill, but a field that involves many different skills. Creative writing emphasizes imagination and expression, while reports and articles focus more on presenting information and analysis. This balance also underlines the importance of creative and analytical aspects of writing and both aspects need to be addressed equally in order to improve writing skills.

4.1.3 The findings of Face to Face intermediate coursebook

In the first portfolio (pp.64-65), describing a holiday is given as a writing task. Students are asked to imagine that they are going on vacation for two weeks. They are expected to write a letter to their family member based on what they liked or did not like about the holiday. In addition, they are asked to write the letter in paragraphs (p.65). Because the letter describes the holiday experience in a connected and orderly way, it meets the criterion for overall written production: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66). It also includes a personal and imaginative description of the holiday this is why it corresponds to creative writing criteria which are *“can give accounts of experiences, describing feelings and reactions in simple, connected text”* (Council of Europe, 2020, p.67) and *“can give a description of an event, a recent trip – real or imagined”* (Council of Europe, 2020, p.67).

In the second portfolio (pp.66-67), students are asked to think of something they want to sell. They need to write a notice to sell it. To give further information to the buyer, they are asked to respond some questions in their notice such as *“what the product is, whether it is in good condition, how much it costs, whether it will accept near offer and how and when to contact buyers”* (p.67). This activity meets the overall written production criterion which is *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66). Since it provides connected, structured and brief information in a standard format about an item, the reports and essays criterion *“can produce very brief reports in a standard conventionalised format, which pass on routine factual information and state reasons for actions”* is met (Council of Europe, 2020, p.68) .

In the third portfolio (pp. 68-69), students are expected to write a letter. Students are asked to respond to a letter from a travel company announcing a change in holiday arrangements or a letter from a customer who had received news arrangements but had problems (p.69). Letters about holiday arrangements involve discussion of changes on familiar topics; therefore, they meet the overall written production criterion that is *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66). Furthermore, these letters provide concise and structured reports, thus meeting the criterion of reports and essays that *“can produce very brief reports in a standard conventionalised format, which pass on routine factual information and state reasons for actions”* (Council of Europe, 2020, p.68).

In the fourth portfolio (pp.70-71), students are asked to write a review about a book they have read lately. They are expected to mention *“title of the book, some background information, places that is mentioned in the book, main characters and general comments”* (p.70). The book meets the criteria for overall written production, creative writing and reports and essay because it involves a linked text, personal opinions and description, as well as a structured evaluation of the book. The criterion meets for overall written production is: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66) since students write a short, connected text about a topic they are interested in. The criterion meets for creative writing is: *“can give a simple review of a film, book or TV programme using a limited range of language”* (Council of Europe, 2020, p.67) as students are encouraged to express their ideas by using explicit and simple language. Since the book review activity enables students to address a topic of interest and express their thoughts in a structured way, the criterion that reports and essays *“can produce short, simple essays on topics of interest”* (Council of Europe, 2020, p.68) is met.

In the fifth portfolio (pp.72-73), students are asked to write a short email about three situations which are *“sending an email detailing how the CD they borrowed from their friend broke, writing an email about their boss who is going on vacation next week or the dinner they had at a friend's house on Friday night”* (p.73). Although the emails are

short, they are cohesive and organized, so they meet the overall written criteria. However, since these emails are generally for personal communication and do not require creative expression or formal reports or evaluations. Therefore, only the following criterion for overall written production is met: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66).

In the sixth portfolio (pp.74-75), students are asked to write a short essay expressing their views on one of the topics such as *“taxes, foster parents, superstitions, language learning and pocket money”* (p.75). Essay writing corresponds to the overall written production criterion because it presents a cohesive view on a topic. It also involves evaluating a topic and offering a personal opinion, so it meets the criterion for reports and essays which is as follows *“can produce a text on a topical subject of personal interest, using simple language to list advantages and disadvantages, and give and justify their opinion”* (Council of Europe, 2020, p.68).

In the seventh portfolio (pp.76-77), students are asked to write instructions using imperatives and three choices are given: *“how to feed a cat, how to use a computer programme and how to inform a new flatmate about the house”* (Tims et al.,2006, p.77). The instructions are clear and linked and cover overall written production criteria which is *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66). As the instructions are structured and informative, the criteria for reports and essays is met: *“can produce very brief reports in a standard conventionalised format, which pass on routine factual information and state reasons for actions”* (Council of Europe, 2020, p.68).

In the eighth portfolio (pp.78-79), students are required to write an official letter to a local newspaper about the issue they choose in their city or town. They are asked to explain the issue in more detail, in addition to any possible results and solutions (p.79). The letter writing activity meets the criteria for overall written production and reports and essays as it is well structured, presents a topical discussion of a local issue and is a formal report. The criteria met are: *“can produce straightforward connected texts on a range of familiar*

subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence” for overall written production (Council of Europe, 2020, p.66) and *“can produce very brief reports in a standard conventionalised format, which pass on routine factual information and state reasons for actions”* for reports and essays (Council of Europe, 2020, p.68).

In the ninth portfolio (pp.80-81), students need to write letter of application for a job as a cook or personal trainer. In addition to providing information about where they saw the advertisement, what they are doing right now and why they applied for it, they also need to include personal information (p.81). The application letter fulfills the criteria for both overall written production and reports and essays since it is brief, structured and contains relevant details about the job application. These two criteria are fulfilled: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* for overall written production (Council of Europe, 2020, p.66) and *“can produce short, simple essays on topics of interest”* for reports and essays (Council of Europe, 2020, p.68).

In the tenth portfolio (pp.82-83), students are asked to write a description of someone they know well. They need to give further details regarding *“how they met, the person's appearance and personality and their current opinions about the person”* (p.83). A description of a person meets the overall written production criterion: *“can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence”* (Council of Europe, 2020, p.66) because it provides detailed information about a person. It contains a personal and creative description of a known person and also meets the criterion for creative writing that is *“can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest”* (Council of Europe, 2020, p.67).

In the eleventh portfolio (pp.84-85), students are expected to write a story about their experience a time that *“they felt very nervous about something such as interview or your first date at a new place”* (p.85). Some questions are given in the activity about *“what the duty was, how they felt and why they felt that way, whether they met someone who would make them feel less nervous, and what the ending was”* (p.85). Since the story

describes the experience in a connected narrative and narrates a personal and imaginative story about an emotional experience, it meets overall written production which is “*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*” (Council of Europe, 2020, p.66) and creative writing criteria which is “*can narrate a story*” (Council of Europe, 2020, p.67).

In the twelfth portfolio (pp.86-87), students are asked to write a description of an important moment in their lives so far. They are also asked to describe “*what happened, what they were doing at the time, and how their lives had changed*” (p.87). The overall written production criterion is met because the writing of a significant event requires a linked and organized format: “*can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence*” (Council of Europe, 2020, p.66). It also meets creative writing criterion because it provides a personal and creative description of a significant event: “*can give accounts of experiences, describing feelings and reactions in simple, connected text*” (Council of Europe, 2020, p.67).

Table 4. The distribution and frequencies by units under overall written production, creative writing and reports and essays in *Face to Face* (2006)

	Frequency of use	Units
Overall Written Production	12	1,2,3,4,5,6,7,8,9,10,11,12
Creative Writing	5	1,4,10,11,12
Reports and Essays	7	2,3,4,6,7,8,9

So, there are twelve writing activities in total. Twelve of them meet the criterion for overall written production, five of them meet the criteria for creative writing and seven of them meet the criteria for reports and essays. *Face to Face* coursebook's focus on overall written production rather than creative writing and reports and essays

demonstrates the importance of including a balanced range of writing skills for the effective development of a writing skill.

Table 5. The distribution and frequencies by units under overall written production, creative writing, and reports and essays in *Speakout* (2022), *English File* (2019), and *Face to Face* (2006)

Frequency of Use	Speakout (2022)	English File (2019)	Face to Face (2006)
Overall Written Production	7	11	12
Units	1,2,4,5,7,8	1, 2, 3, 5, 6, 7, 8, 9, 10	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
Creative Writing	11	5	5
Units	1,2,3,4,5,6,7,8	1, 5, 6, 10	1, 4, 10, 11, 12
Reports and Essays	9	6	7
Units	2,3,4,5,6,7,8	3, 6, 7, 8, 9	2, 3, 4, 6, 7, 8, 9

Overall, when the three coursebooks are compared to each other, *Speakout* (2022) includes 7 units for overall written production, 11 units for creative writing and 9 units for reports and essays. *English File* (2019) includes 11 units for overall written production, 5 units for creative writing, and 6 units for reports and essays. *Face to Face* (2006) includes 12 units for overall written production, 5 units for creative writing, and 7 units for reports and essays.

4.2 Discussion

In this section, the findings of the analysis of CEFR's written production criteria in *Face to Face to Intermediate Workbook* (2006), *English File Intermediate Student's Book* (2019) and *Speakout Intermediate Student's Book* (2022) are discussed comparatively. The comparison is carried out under three categories, namely overall written production, creative writing and reports and essays. This section aims to answer two research questions of the study. The first research question aims to determine to what extent the *Face to Face*, *English File*, and *Speakout* books are designed according to CEFR written

production skills, while the second question seeks to compare and contrast these three coursebooks in terms of CEFR's written production criteria.

4.2.1 Discussion of the findings of the first research question

The first question is to determine to what extent the *Face to Face*, *English File*, and *Speakout* coursebooks are designed according to CEFR written production skills. Since the focus of this study is to evaluate the writing activities in the coursebooks and compare them to reveal differences in the CEFR's written production criteria, each expression in the coursebooks was carefully scanned, analyzed, and classified in accordance with the CEFR's written production criteria under three sections: overall written production, creative writing and reports and essays.

When the findings of the *Speakout* coursebook were analyzed, overall written production criterion was met through the activities of writing a personal profile page and blog in unit one, writing a memorable experience in unit two, writing a travel or competition activity in unit four, creating an app in unit five, describing an experience in unit seven and finally writing an anecdote in unit eight. There were six activities that met overall written production criterion. Unit 3 and 6 did not include activities that met overall written production.

In terms of its compliance with the creative writing criteria, *Speakout* corresponded to these criteria with writing a blog and profile page in the first unit, review of a place in the second unit, online forum comment about an important activity in the third unit, travel or competition entry in the fourth unit, creating an app in the fifth unit, writing a short review and writing a nomination reward in the sixth unit, describing an experience writing in the seventh unit, and writing an anecdote in the eighth unit. There were eleven creative writing activities in total and they are addressed in each unit in.

Findings of the reports and essays criteria indicated that these criteria were met with review of a place in the second unit, email for asking information and online forum comment about an important activity in the third unit, letter or email for advice in the fourth unit, online forum comment for offering solution in the fifth unit, writing a short review and writing a nomination reward in the sixth unit, essay about why people travel

in the seventh unit and writing a forum comment about language learning in the eighth unit. Only the first unit did not include a writing activity that met these criteria. *Speakout* included nine writing activities in total that aligned with these criteria.

Overall, *Speakout* covered overall written production criterion seven times; however, the distributions differed. Two writing activities in the first unit met the overall written production criterion, while the other units included one writing activity that met this criterion. In the third and sixth units, however, no writing activity that met this criterion was found. The creative writing criteria were included in every unit and there are eleven activities in total. In units one, two and six there were two writing activities that met these criteria, while in the remaining units there was only one. The activity that met the reports and essays criteria was not included in unit one but was included twice in units three and six and once in units two, four, five, seven and eight. This coursebook has the most activities that meet the criteria for creative writing, followed by reports and essays and the fewest activities that meet the criterion for overall written production.

The findings of the *English File* showed that eleven writing activities met the overall written production criterion. The first and eighth units included writing activities that met this criterion twice, while the remaining units included one writing activity each. These activities were as follows respectively: writing a self-portrait poem and an email to describe a friend in the first unit, writing an informal email to say ‘thank you’ in the second unit. Essay writing about transportation in the third unit, story writing about a journey in the fifth unit, writing a movie review in the sixth unit, writing a description of home for a website in the seventh unit, writing a cover email for a job application and complaint email in the eighth unit, article writing on smartphones in the ninth unit and lastly writing a short biography in the tenth unit. In the fourth unit, there were no writing activities that met the criteria and there were no writing activities of any kind.

The findings of creative writing revealed that these criteria were met in the first unit with a self-portrait poem, an email describing a friend in the second unit, in the fifth unit with a story about a journey, in the sixth unit with a movie review, and in the tenth unit with a short biography activity. In total, there were five activities that met creative writing

criteria. The second, third, seventh, eighth and ninth units did not include writing activities that meet these criteria.

As the reports and essays findings show, there were six writing activities that met these criteria. The following activities were included: essay writing why people travel in the third unit, writing a movie review in the sixth unit, writing a description of home for a website in the seventh unit, writing a cover email for a job application and complaint email in the eighth unit and article writing on smartphone in the ninth unit. The first, second, fifth and tenth units did not include activities that met the report and essay criteria. In summary, *English File* included the most overall written production criteria with eleven writing activities, followed by reports and essays with six activities and creative writing was given the least importance with five writing activities.

The findings of the *Face to Face* showed that there were twelve writing activities in total. The writing activities that met the overall written production criterion are as follows: writing a holiday description in unit one, notice for a selling an item in unit two, a letter regarding holiday arrangements in unit three, a book review in unit four, a short email in unit five, a short article in unit six, writing instructions in unit seven, a formal letter to a local newspaper in unit eight, a job application letter in unit nine, a description of a person in unit ten, writing a story about a time feeling nervous in unit eleven and finally writing a description of an important moment in unit twelve. Each unit included writing activities that met this criterion.

When the activities that met the criteria for creative writing in *Face to Face* are analyzed, it was determined that there were five activities in total. These criteria were met by writing a description of a holiday in unit one, writing a book review in unit four, writing a description of a person in unit ten, writing a story about a time feeling nervous in unit eleven and finally writing a description of an important moment. The second, third, fifth, fifth, sixth, sixth, seventh, eighth and ninth units did not include writing activities that addressed creative writing criteria.

Reports and essays findings revealed that there were seven writing activities in *Face to Face* that met reports and essays criteria. These activities are as follows: writing a notice for selling an item in the second unit, writing a book review in the fourth unit, writing a

short article in the sixth unit, writing instructions in the seventh unit, writing a formal letter in the eighth unit, writing a job application letter in the ninth unit. The first, fifth, tenth and eleventh units did not include writing activities that met the reports and essays criteria.

Overall, in comparison to the frequency of the other criteria, the overall written production criterion was the most frequently met criterion in *Face to Face* as it is included in every unit, followed by the reports and essays criterion with seven activities. As there were five creative writing activities, it was the least frequently met criterion compared to the other criteria in *Face to Face*.

4.2.2 Discussion of the findings of the second research question

The second research question of the study is how *Face to Face*, *English File*, and *Speakout* compare and contrast in terms of the CEFR's written production criteria. Comparing *Face to Face*, *English File* and *Speakout* intermediate level coursebooks in terms of their compliance with CEFR written production criteria and analyzing them according to these criteria is the primary purpose of this study. Therefore, *Face to Face*, *English File* and *Speakout* intermediate level coursebooks were compared in terms of their compliance with CEFR written production criteria. The findings are also cross-referenced with the CEFR-based studies mentioned earlier in the literature review to highlight similarities and differences between this study and other studies.

Speakout displayed a balanced but selective compliance with the CEFR's written production criteria. In terms of overall written production, *Speakout* included seven activities that comply with this criterion; however, all units did not contribute equally. *Speakout* performed particularly well in terms of creative writing with eleven activities that aligned with CEFR's creative writing descriptors. The reports and essays criteria were less frequent, but were nevertheless covered in nine activities. The distribution of activities in *Speakout* suggested a more focus on creative writing; each unit offered at least one task that met this criterion. However, overall written production and reports and essays were slightly less emphasized than compared to creative writing.

Among the CEFR-based studies mentioned in the literature review, Demirel and Fakazlı's (2021) study had a very similar focus to this study. In their study, *Headway* and *Yeni İstanbul* A2 level coursebooks were analyzed to find out which coursebook conformed more to the CEFR criteria for written and spoken production. The results showed that even though these two coursebooks did not fully meet the CEFR criteria for A2 level written production, *Headway* included the most writing activities that met the criteria for creative writing, just as *Speakout* in the current study (Demirel & Fakazlı, 2021).

İpek and İpek-Eğilmez (2023) compared *Speakout* and *Yedi İklim* coursebooks and found that *Speakout* was more successful in terms of coverage of CEFR's spoken interaction. Their study's result was in harmony with present study although each coursebook was outstanding in aligning different criteria, *Speakout* which was evaluated in this study, stood out among the other coursebooks, considering both the homogeneous distribution of activities and the total number of activities that met the CEFR criteria.

Additionally, Karababa et al. (2010) analyzed the *Breeze* coursebook and concluded that the criteria for writing skills were met more than other skills, but not homogeneously. While some activities that met some criteria were mentioned many times, others were mentioned only once (Karababa et al., 2010). In this respect, *English File* and *Face to Face* coursebooks analyzed in this study are similar that they focus more on the overall written production skill among the CEFR writing skill criteria, while creative writing and report and essay criteria are displayed less and with a relatively unbalanced distribution. However, the results of their study contrast with the results of *Speakout* coursebook since *Speakout* has a more balanced approach to each skill than *Face to Face* and *English File*.

Yıldırım and Sümengen (2023) evaluated the extent to which *Own It 2* and *That's It* coursebooks met the CEFR writing skills requirements. According to the results of the study, *Own It 2* focused on creative writing to a great extent and provided writing activities that were compatible with it. In this respect, it was similar to *Speakout* but differed from the other two coursebooks. The results of the study of *That's It* were completely different because there were no writing activities in the first five units of this book. Although the units after the fifth unit were similar to *Speakout* in terms of their focus more on creative writing, their focus on other skills was quite low and did not correspond to the findings of the analyses of any of the coursebooks mentioned in this

study. Therefore, the activity distribution of *Own it 2* was quite homogenous compared to *Thats it* and considering the homogeneity of all the coursebooks in this study, it was most similar to the *Speakout* in this regard.

Güdücü and Güngör (2022) examined the CEFR compliance of the vocabulary in coursebooks which are *Touchstone 2* and *Upswing English, Mastermind, More & More* and *Marathon Plus*. According to the results of the study, when all coursebooks were compared in terms of their coverage of CEFR word presentation the study revealed that *Touchstone 2* has the highest word coverage rate and it was in harmony with the results of *Speakout* in covering the CEFR criteria (Güdücü & Güngör, 2022).

English File had a different distribution of writing activities and prioritized overall written production with eleven activities that met this criterion. However, creative writing was only five activities, such as writing stories and biographies, met this criterion. The findings showed that *English File* prioritized functional, practical writing activities over more expressive or creative writing. In terms of reports and essays, *English File* slightly focus more on reports and essays than *Speakout*, but not as well as *Face to Face*, and there were six activities that related to these criteria. These activities involve writing formal emails and essays and were distributed relatively evenly. In the study of Demirel and Fakazlı (2021), it was revealed that reports and essays were the least common criterion in *Headway*, just like *English File* in the present study (Demirel & Fakazlı, 2021).

In her study, Ağırbaş (2023) analysed B2/B2+ vocabulary presentation in terms of CEFR. Unlike the present study, in her study, *English File* upper-intermediate level coursebook was found to be comprehensive and balanced in terms of B2/B2+ vocabulary load, while *Count Me In* was found to be less comprehensive and relatively insufficient (Ağırbaş, 2023). When the results of both studies were compared, it was concluded that *English File* upper-intermediate level coursebook reached the similar performance level as *Speakout* in terms of covering the CEFR criteria among the other coursebooks. On the other hand, although it was found to be the least CEFR-compliant of the coursebooks evaluated in this study, *English File* coursebook also demonstrated its potential to be successful in meeting CEFR criteria at other levels or skills.

Face to Face is the coursebook with the most comprehensive focus in terms of the overall scope of written production in each portfolio. *Face to Face* included twelve writing activities, including activities such as writing holiday descriptions, job application letters and formal letters, which all met the CEFR criteria for overall written production. This consistency showed a strong compliance with the CEFR which focused on practical writing skills for everyday communication. However, in terms of the scope of creative writing activities, *Face to Face* fell behind *Speakout*, offering only five activities, including story writing and descriptive writing. This indicated that *Face to Face* took a more transactional approach to writing, with less emphasis on creative expression than *Speakout*. In terms of reports and essays, *Face to Face* included seven related activities such as writing essays, instructions and formal letters. Although *Face to Face* is more comprehensive than *English File* in covering these criteria, it is still secondary due to its focus on overall written production.

According to the results of Demirel and Fakazlı's (2021) study, *Yeni İstanbul* included more activities that met the criteria of spoken interaction skills rather than other skills. The findings were similar in terms of the fact that *Face to Face* contained writing activities that met the criteria for overall written production skills the most. However, the findings of Demirel and Fakazlı's (2021) study contrasted with *Face to Face* and *English File* coursebooks' emphasis on overall written production criteria of written production because *Face to Face* and *English File* mostly included writing activities that met the criteria of overall written production the most. On the other hand, *Yeni İstanbul* addressed the written interaction criteria in a very limited way and similarly in the present study, *Face to Face* and *English File* included a limited number of activities, that is, only five, that met the criteria of the creative writing skill.

When the criteria distributions of these three coursebooks were compared, *Face to Face* stood out as the book with the highest number of activities in the overall written production criterion with 12 activities. *English File* followed it closely with 11 activities. *Speakout*, on the other hand, lagged behind with only 7 activities. For the creative writing criteria, *Speakout* offered the most activities with a strong emphasis on these criteria, with a total of 11 activities. *Face to Face* and *English File* placed less emphasis on these criteria. Both coursebooks included 5 activities and carried out an equal number of

activities. For the reports and essays criteria, *Speakout* offered the most activities on reports and essays, with 9 activities. *Face to Face* was the second with 7 activities, while *English File* was the third with 6 activities.

Tüm and Emre-Parmaksız (2017) also evaluated *Yeni Hitit coursebook* used for teaching Turkish and *Success* that was used for teaching English on speaking skills. However, based on results of the study, *Yeni Hitit* partially complied with the CEFR criteria compared to *Success*. As a result of current study, although *Speakout* was found to be the book with the most focus on meeting CEFR's written production criteria. It can be considered that *English File* and *Face to Face* are partially compatible with CEFR like *Yeni Hitit*.

Sarı-Yıldırım (2023) evaluated *Learn with Bouncy* and based on her study's result, reading and writing activities do not meet any CEFR criteria and all reading and writing activities were integrated with other skills. Although the *Learn with Bouncy* coursebook includes activities that meet the CEFR criteria for listening and speaking skills, the results of *Face to Face*, *English File* and *Speakout*, which were analyzed in this study, contrast with the *Learn with Bouncy* coursebook's coverage of writing skills as all three coursebooks included writing activities to some extent.

In Zorba's (2012) study, the 9th grade Anatolian High School curriculum and *New Bridge to Success* coursebook were examined for their compliance with the CEFR A2 level. In his study, the most compatible skill with CEFR was spoken production (Zorba, 2012). In this sense, it showed some similarities and differences with the present study, for example, *Face to Face* and *English File* offered more activities covering the overall written production skill while *Speakout* offered more activities for creative writing. Writing skill was ranked second after spoken interaction in terms of CEFR alignment. Similarly, in this study, reports and essays were the second most common skill among all three coursebooks in terms of order of priority.

On the other hand, Gurmani et al. (2021) analysed the vocabulary presentation of Pakistani and Saudi Arabian coursebooks based on the CEFR. According to their study, Pakistani coursebooks were 83 percent CEFR compliant, while the Saudi Arabian coursebooks were 81 percent CEFR compliant. It was similar to *Face to Face*, which

included 24 writing activities, and *English File*, which included 22 activities in line with CEFR criteria. There was a small difference between *Face to Face* and *English File* coursebooks in terms of the extent to which they met the CEFR criteria, just like Gurmani et al.'s (2021) study (Gurmani et al., 2021).

The emphasis and frequency of written production activities has varied between books over the years. *Speakout*, *English File* and *Face to Face* clearly showed that each coursebook focused on and conforms to the written production criteria of the CEFR in different aspects. Based on the results, *Speakout* demonstrated a stronger performance in different types of written production criteria such as creative writing and reports and essays while *Face to Face* and *English File* were more balanced in terms of covering the overall written production criteria but limited in specific areas. Compared to the other two coursebooks, *Speakout* was more consistent and homogeneous in terms of the distribution of activities and included more writing activities that met the criteria for creative writing, reports and essays while it was only one activity behind *Face to Face* in terms of the inclusion of writing activities that met the criterion for overall written production and closely followed *Face to Face*. In spite of the need for further improvement, the coursebooks with the highest number of activities that met the CEFR criteria and the books that met them most effectively were *Speakout* with a total of 27 activities, *Face to Face* with 24 activities and *English File* with 22 activities respectively.

CHAPTER 5. CONCLUSION AND SUGGESTIONS

In this study, *Face to Face English File* and *Speakout* intermediate level coursebooks were evaluated under the CEFR written production skills of overall written production, creative writing and reports and essays. The two research questions in the study aimed to reveal the differences and similarities in terms of the coverage of writing activities comply with the written production criteria of the CEFR and to examine the extent to which these three coursebooks are designed to meet the written production skills of the CEFR. The detailed analyses and comparisons in this respect revealed the compliance of each coursebook with the CEFR descriptors and emphasized the strengths and drawbacks of the coursebooks in fostering writing skills.

The study revealed that these coursebooks differed significantly in terms of their emphasis on written production skills. *Speakout*, which has a strong emphasis on creative writing by focusing on creative writing activities, offered a total of eleven activities that met these criteria and was effective in stimulating students' creativity. In addition, nine writing activities were included that fit the criteria for reports and essays. However, there were some limitations regarding the overall written production criteria; in some units there were no activities that met these criteria. Nevertheless, *Speakout* coursebook's consistent and diverse approach to creative writing stood out as the coursebook that offered the most writing activities in the study.

English File had a comprehensive approach to overall written production and offered eleven activities that met this criterion and also enabled students to develop their written expression skills. It also had limited activities that met the report and essays criteria, with six activities. Similarly, creative writing activities were limited to only five activities. This distribution showed that *English File* prioritized functional and practical writing activities.

Face to Face was the most comprehensive of the overall written production criterion and offered a total of twelve activities that met this criterion. In addition, *Face to Face* was

found to be more comprehensive than other coursebooks that met these criteria, as it included seven activities that met the report and essays criteria. However, it fell behind *Speakout* when it comes to creative writing; only five activities met these criteria. This showed that *Face to Face* adopted a more transactional writing approach and focused more on functional writing activities rather than creative expression.

In summary, the comparative analysis revealed the strengths and weaknesses of each coursebook in terms of the writing activities they included according to the CEFR criteria. *Speakout* performed consistency in creative writing and reports and essays while *Face to Face* and *English File* offered the most consistent coverage of overall written production. All three coursebooks met the CEFR criteria in different respects. However, *Speakout* was found to be the most homogeneous coursebook among them in terms of writing activity distribution and inclusion of writing activities respectively followed by *Face to Face* and *English File*. Although these three coursebooks align with the CEFR criteria for written production to a certain extent, there is certainly still a need for further improvement in order to fully comply with each criterion in a more comprehensive way.

Coursebooks should promote writing skills in a balanced way and incorporate a variety of writing activities. In this respect, it is very important for authors to design coursebooks according to CEFR criteria. The study provides teachers information to enable them to understand how coursebooks promote writing skills and which skills are more emphasised, and to evaluate the emphasis that coursebooks place on writing skills so that they can select materials that best support students' written production skills. It is also suggested that when using coursebooks that place less emphasis on certain writing criteria, such as creative writing, additional activities or resources should be included. This can help students to develop all their writing skills comprehensively. Furthermore, when using coursebooks, it may also be useful to adapt the course materials to the specific needs of the students. For example, providing additional creative writing exercises when using *Face to Face* coursebook can provide a more comprehensive development of writing skills.

For future research, different coursebooks or different levels of the coursebooks analysed in this study can be examined by comparing different skills with CEFR descriptors. In

addition, evaluating and implementing language skills other than writing skills in the light of CEFR's different descriptor criteria can make significant contributions to language teaching research. In this study, only three intermediate level coursebooks were evaluated on the basis of comparison, which can be examined in future studies by including quantitative data with a larger data set. On the other hand, long-term studies investigating the long-term effectiveness of these coursebooks on students' writing skills and their compliance with CEFR criteria could provide valuable information about the practical effects of these materials.



REFERENCES

- Acklam, R. (1994). The role of the coursebook. *Practical English Teaching*, 14(3), 12-14.
- Ađırbař, S. (2023) *Evaluation and comparison of the presentation of new vocabulary items in ELT coursebooks*. (Yayın no.804465) [Master's Thesis, Gazi University]. <https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>
- Allwright, R. L. (1981). What do we want teaching materials for?. *ELT journal*, 36(1), 5-18. <https://doi.org/10.1093/elt/36.1.5>
- Cambridge Dictionary. (n.d.). "Coursebook". In *Cambridge Dictionary*. Retrieved July 16, 2024, from <https://dictionary.cambridge.org/dictionary/english-turkish/coursebook>
- Clare, A., & Wilson, J. (2022). *Speakout 3rd edition B1 student's book for pack* (3rd ed.). Essex: Pearson Education Limited.
- Cambridge Dictionary. (n.d.). "Textbook". In *Cambridge Dictionary*. Retrieved July 16, 2024, from <https://dictionary.cambridge.org/dictionary/english-turkish/textbook>
- Cohen, L., Manion, L., & Morrison, K. (2007). *Research methods in education*. London: Routledge Falmer. <https://doi.org/10.4324/9780203029053>
- Council of Europe. (2001). *Common european framework of reference for languages: Learning, teaching, assessment*. Cambridge: Cambridge University Press.
- Council of Europe. (2002). *Common european framework of reference for languages: Learning, teaching, assessment: Case studies*. Strasbourg: Council of Europe.
- Council of Europe. (2020). *Common european framework of reference for languages: Learning, teaching, assessment*. Strasbourg: Council of Europe.

- Cunningsworth, A. (1995). *Choosing your coursebook*. Oxford: Macmillan.
- Çoşkun, H. (2018) *A contrastive analysis of eleventh grade curriculum and coursebook for english language within CEFR*. (Yayın no.494337) [Master's Thesis, Ankara University].
<https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>
- Demirel, İ. F., & Fakazlı, Ö. (2021). A CEFR-based comparison of english and turkish language teaching course books in terms of speaking and writing skills. *Kuramsal Eğitimbilim*, 14(2), 167–185.
<https://doi.org/10.30831/akueg.851117>
- Derakhshan, A. (2018). The critical analysis of cultural values in the American English File textbook series. *Critical Studies in Texts and Programs in Human Sciences*, 18(8), 53-76.
https://criticalstudy.ihcs.ac.ir/article_3460_en.html?lang=en
- Fişne, F. N., Güngör, M. N., Guerra, L., & Gonçalves, O. (2018). A CEFR-based comparison of ELT curriculum and course books used in Turkish and Portuguese primary schools. *Novitas-ROYAL (Research on Youth and Language)*, 12(2), 129-151.
- Grant, N. (1987). *Making the most of your textbook*. Harlow, Essex: Longman.
- Graves, K., & Xu, S. (2000). *Designing language courses: A guide for teachers*. Boston, MA: Heinle & Heinle.
- Gebregeorgis, M. Y. (2016). Peace values in language textbooks: The case of *English for Ethiopia Student Textbook*. *Journal of Peace Education*, 14(1), 54–68.
<https://doi.org/10.1080/17400201.2016.1228526>
- Güdücü, A., & Güngör, F. (2022). A comparison of vocabulary items for the eighth grade English coursebooks in Turkey. *Pamukkale University Journal of Education*, 54, 130-157. <https://doi.org/10.9779/pauefd.798049>

- Gurmani, Z., Taimoor, A. A., Yusoff, S., & Choudhry, S. (2021). An evaluation of vocabulary in English textbooks of Pakistan and Saudi Arabia through CEFR. *Palarch's Journal of Archaeology of Egypt/Egyptology*, 18(10), 3375-3387. <https://doi.org/10.47067/jlcc.v5i1.164>
- Hutchinson, T., & Torres, E. (1994). The textbook as agent of change. *ELT Journal*, 48(4), 315–328. <https://doi.org/10.1093/elt/48.4.315>
- Harmer, J. (2007). *The practice of English language teaching*. Harlow: Pearson Education.
- İpek, Ö. F., & İpek Eğilmez, N. İ. (2023). Evaluation of english and turkish language teaching textbooks according to CEFR criteria. *Journal of Uludag University Faculty of Education*, 36(1), 372–390. <https://doi.org/10.19171/uefad.1184093>
- Jaggi, S. (2003). *Descriptive statistics and exploratory data analysis*. Indian Agricultural Statistics Research Institute. Retrieved May 24, 2015, from http://iasri.res.in/ebook/EB_SMAR/e-book_pdf%20files/Manual%20II/1-DescriptiveStatistics.pdf
- Kayapınar, U. (2009). Coursebook evaluation by english teachers. *Inonu University Journal of the Faculty of Education*, 10(1), 69–78.
- Karababa, Z. C., Serbes, I., & Şahin, A. F. (2010). Evaluation of the textbook Breeze in terms of the A2 level criteria determined in the European language portfolio. *Novitas-ROYAL (Research on Youth and Language)*, 4(2), 251-263.
- Kubota, R. (2021). Critical antiracist pedagogy in ELT. *ELT Journal*, 75(3), 237–246. <https://doi.org/10.1093/elt/ccab015>
- Latham-Koenig, C., Oxenden, C., & Lambert, J. (2019). *English file: Intermediate: Student's book with online practice*. Oxford: Oxford University Press.
- Little, D. (2006). The common european framework of reference for languages: Content, purpose, origin, reception and impact. *Language Teaching*, 39(3), 167-190. <https://doi.org/10.1017/S0261444806003557>

- McDonough, J., & Shaw, C. (1993). *Materials and methods in ELT*. Oxford: Blackwell.
- McGrath, I. (2002). *Materials evaluation and design for language teaching*. Edinburgh: Edinburgh University Press.
- North, B. (1993). *The development of descriptors on scales of language proficiency*. Baltimore, MD: National Foreign Language Center at the Johns Hopkins University.
- O'Neill, R. (1982). Why use textbooks? *ELT Journal*, 36(2), 104–111. <https://doi.org/10.1093/elt/36.2.104>
- Oxford University Press. (n.d.). “Coursebook”. In *Oxford Advanced Learner's Dictionary*. Retrieved August 31, 2024, from <https://www.oxfordlearnersdictionaries.com/definition/english/coursebook>
- Oxford Online Dictionary. (n.d.). “Textbook”. Retrieved August 31, 2024, from <https://www.oxfordlearnersdictionaries.com/definition/english/textbook>
- Prodromou, L. (1990). A mixed-ability lesson. *Practical English Teaching*, 10, 28-29.
- Ranalli, J. M. (2003). *ELT coursebooks in the age of corpus linguistics: Constraints and possibilities*. Birmingham, UK: University of Birmingham.
- Reid, G., Soler, J., & Wearmouth, J. (2014). *Contextualising difficulties in literacy development: Exploring politics, culture, ethnicity, and ethics*. London, UK: Routledge.
- Tims, N., Redston, C., & Cunningham, G. (2006). *Face2face intermediate workbook with key* (1st ed.). Cambridge: Cambridge University Press.
- Richards, J. C. (1993). Beyond the text book: The role of commercial materials in language teaching. *RELC Journal*, 24(1), 1–14. <https://doi.org/10.1177/003368829302400101>

- Richards, J. C. (1998). *Beyond training: Perspectives on language teacher education*. Cambridge: Cambridge University Press.
- Sarem, S. N., Hamidi, H., & Mahmoudie, R. (2013). A critical look at textbook evaluation: A case study of evaluating an ESP course book: English for international tourism. *International Research Journal of Applied and Basic Sciences*, 4(2), 372-380.
- Sarı Yıldırım, Ş. (2023). A critical assessment of the EFL curriculum and the course book for fourth grade students in light of the CEFR. *International Journal of Education, Technology and Science*, 3(3), 1078–1111.
- Sarı Yıldırım, Ş., & Sümengen, S. (2023). A CEFR-based comparison of cambridge english teaching course book and ministry of national education course book in terms of writing skills requirements. *Journal of Language Education Research*, 18, 1295-1309. <https://doi.org/10.29000/rumelide.1286184>
- Sheldon, L. E. (1988). Evaluating ELT textbooks and materials. *ELT Journal*, 42(4), 237–246. <https://doi.org/10.1093/elt/42.4.237>
- Shin, J., Eslami, Z. R., & Chen, W. C. (2011). Presentation of local and international culture in current international English-language teaching textbooks. *Language, Culture and Curriculum*, 24(3), 253–268. <http://dx.doi.org/10.1080/07908318.2011.614694>
- Tuzcu-Eken, D., & Dilidüzgün, Ş. (2014). The types and the functions of the listening activities in Turkish and English course books. *Procedia - Social and Behavioral Science*, 152, 989–994. <https://doi.org/10.1016/j.sbspro.2014.09.355>
- Tüm, G., & Emre-Parmaksız, G. (2017). Comparison of speaking activities in Turkish and English language teaching coursebooks regarding self-assessment grid of CEFR. *Journal of Language and Linguistic Studies*, 13(2), 367-378.

Tomlinson, B. (2012). Materials development for language learning and teaching. *Language Teaching*, 45(2), 143-179. <https://doi.org/10.1017/9781139042789>

Yıldırım, A., & Şimşek, H. (2005). *Qualitative research methods in social sciences*. Ankara: Seçkin Yayıncılık.

Zorba, M.G. (2012). *An evaluation of anatolian highschool' 9th grade EFL curriculum and course materials through the principles of the common european framework of reference for languages*. (Yayın no.325120) [Master's Thesis, Akdeniz University].

<https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp>

APPENDIX

Appendix 1. CEFR Written Production Criteria

3.2.1.2. Written production

In the categories for written production, the macro-functions “transactional language use” and “evaluative language use” are not separated because they are normally interwoven (“Reading for information and argument” also combined these two aspects). “Creative writing” is the equivalent of “Sustained monologue: describing experience”, and focuses on description and narrative. As an alternative to writing, signers sometimes produce and send a video.⁴²

Overall written production

Overall written production	
C2	Can produce clear, smoothly flowing, complex texts in an appropriate and effective style and a logical structure which helps the reader identify significant points.
C1	Can produce clear, well-structured texts of complex subjects, underlining the relevant salient issues, expanding and supporting points of view at some length with subsidiary points, reasons and relevant examples, and rounding off with an appropriate conclusion. Can employ the structure and conventions of a variety of genres, varying the tone, style and register according to addressee, text type and theme.
B2	Can produce clear, detailed texts on a variety of subjects related to their field of interest, synthesising and evaluating information and arguments from a number of sources.
B1	Can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence.
A2	Can produce a series of simple phrases and sentences linked with simple connectors like “and”, “but” and “because”.
A1	Can give information about matters of personal relevance (e.g. likes and dislikes, family, pets) using simple words/signs and basic expressions. Can produce simple isolated phrases and sentences.
Pre-A1	Can give basic personal information (e.g. name, address, nationality), perhaps with the use of a dictionary.

Appendix 2. CEFR Creative Writing Criteria

Creative writing

This scale involves personal, imaginative expression in a variety of text types in written and signed modalities. Key concepts operationalised in the scale include the following:

- ▶ aspects described, from simple everyday information, through a variety of subjects related to fields of interest, to engaging stories and descriptions of experience;
- ▶ types of text: from diary entries and short, imaginary biographies and simple poems to well-structured and developed descriptions and imaginative texts;
- ▶ complexity of discourse: from simple words/signs and phrases, through clear connected text, to following established conventions of the genre concerned in clear, well-structured, smoothly flowing text;
- ▶ use of language: from basic vocabulary and simple sentences to an assured, personal, natural style appropriate to both the genre adopted and the reader.

	Creative writing
C2	Can relate clear, smoothly flowing and engaging stories and descriptions of experience in a style appropriate to the genre adopted. Can exploit idiom and humour appropriately to enhance the impact of the text.
C1	Can produce clear, detailed, well-structured and developed descriptions and imaginative texts in an assured, personal, natural style appropriate to the reader in mind. Can incorporate idiom and humour, though use of the latter is not always appropriate. Can give a detailed critical review of cultural events (e.g. plays, films, concerts) or literary works.
B2	Can give clear, detailed descriptions of real or imaginary events and experiences marking the relationship between ideas in clear connected text, and following established conventions of the genre concerned. Can give clear, detailed descriptions on a variety of subjects related to their field of interest. Can give a review of a film, book or play.
B1	Can clearly signal chronological sequence in narrative text. Can give a simple review of a film, book or TV programme using a limited range of language. Can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest. Can give accounts of experiences, describing feelings and reactions in simple, connected text. Can give a description of an event, a recent trip – real or imagined. Can narrate a story.
A2	Can describe everyday aspects of their environment e.g. people, places, a job or study experience in linked sentences. Can give very short, basic descriptions of events, past activities and personal experiences. Can tell a simple story (e.g. about events on a holiday or about life in the distant future). Can produce a series of simple phrases and sentences about their family, living conditions, educational background, or present or most recent job. Can create short, simple imaginary biographies and simple poems about people. Can create diary entries that describe activities (e.g. daily routine, outings, sports, hobbies), people and places, using basic, concrete vocabulary and simple phrases and sentences with simple connectives like "and", "but" and "because". Can compose an introduction to a story or continue a story, provided they can consult a dictionary and references (e.g. tables of verb tenses in a course book).
A1	Can produce simple phrases and sentences about themselves and imaginary people, where they live and what they do. Can describe in very simple language what a room looks like. Can use simple words/signs and phrases to describe certain everyday objects (e.g. the colour of a car, whether it is big or small).
Pre-A1	<i>No descriptors available</i>

Appendix 3. CEFR Reports and Essays Criteria

Reports and essays

This scale covers more formal types of transactional and evaluative writing and signed production. Key concepts operationalised in the scale include the following:

- ▶ content: from familiar subjects of interest and routine factual information to complex academic and professional topics, distinguishing one's own viewpoints from those in the sources;
- ▶ types of text: from short reports and posters to complex texts that present a case, or provide critical appreciation of proposals or literary works;
- ▶ complexity of discourse: from linking sentences with simple connectors to smoothly flowing expositions with effective logical structure.

	Reports and essays
C2	<p>Can produce clear, smoothly flowing, complex reports, articles or essays which present a case, or give critical appreciation of proposals or literary works.</p> <p>Can provide an appropriate and effective logical structure which helps the reader identify significant points.</p> <p>Can set out multiple perspectives on complex academic or professional topics, clearly distinguishing their own ideas and opinions from those in the sources.</p>
C1	<p>Can produce clear, well-structured expositions of complex subjects, underlining the relevant salient issues.</p> <p>Can expand and support points of view at some length with subsidiary points, reasons and relevant examples.</p> <p>Can produce a suitable introduction and conclusion to a longer report, article or dissertation on a complex academic or professional topic provided the topic is within their field of interest and there are opportunities for redrafting and revision.</p>
B2	<p>Can produce an essay or report which develops an argument systematically with appropriate highlighting of significant points and relevant supporting detail.</p> <p>Can produce a detailed description of a complex process.</p> <p>Can evaluate different ideas or solutions to a problem.</p> <p>Can produce an essay or report which develops an argument, giving reasons in support of or against a particular point of view and explaining the advantages and disadvantages of various options.</p> <p>Can synthesise information and arguments from a number of sources.</p>
B1	<p>Can produce short, simple essays on topics of interest.</p> <p>Can produce a text on a topical subject of personal interest, using simple language to list advantages and disadvantages, and give and justify their opinion.</p> <p>Can summarise, report and give their opinion about accumulated factual information on familiar routine and non-routine matters within their field with some confidence.</p> <p>Can produce very brief reports in a standard conventionalised format, which pass on routine factual information and state reasons for actions.</p> <p>Can present a topic in a short report or poster, using photographs and short blocks of text.</p>
A2	<p>Can produce simple texts on familiar subjects of interest, linking sentences with connectors like "and", "because" or "then".</p> <p>Can give their impressions and opinions about topics of personal interest (e.g. lifestyles and culture, stories), using basic everyday vocabulary and expressions.</p>
A1	<i>No descriptors available</i>
Pre-A1	<i>No descriptors available</i>

3.2.2. Production strategies

Communication strategies are presented in the CEFR in relation to the classic approach to strategies in interlanguage communication: planning, execution, monitoring and repair. For production strategies, the execution strategy for which an illustrative scale is offered is "Compensating". Before the appearance of the CEFR, this tended to be the main communication strategy taken into consideration. Monitoring and repair are then combined into one scale.

CURRICULUM VITAE

Ebru KARABIÇAK

Education

<i>Degree</i>	<i>Year</i>	<i>University, Institute, Department</i>
MA	2024	Maltepe University, Graduate School Department of Foreign Language Education
BA	2018	Karadeniz Technical University, Faculty of Letters English Language and Literature

Work/Employment

<i>Year</i>	<i>Job</i>
2023 -	Lecturer at İstanbul Okan University, English Preparatory School
2021-	English Teacher at Queen Tesol Language School
2019-2021	English Teacher at Dilko Language School

